BBC
DOCTOR WHO MAGAZINE

Can the Doctor defeat the Daleks, Cybermen, Silence and Weeping Angels before the end of his final life?

TIME'S UP!

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Showrunner Steven Moffat talks exclusively to **DWM** about how he developed *Doctor Who*'s record-breaking 50th anniversary story...

INTERVIEW BY **TOM SPILSBURY**

DO YOU WANT TO BE A RECORD BREAKER?

GUINNESS WORLD RECORDS
CERTIFICATE
The record for the largest worldwide TV drama simulcast was achieved by the special 50th Anniversary episode of Doctor Who, which was broadcast in 94 countries across 6 continents at 19:50 (GMT) on 23 November 2013
OFFICIALLY AMAZING
RECORD HOLDER

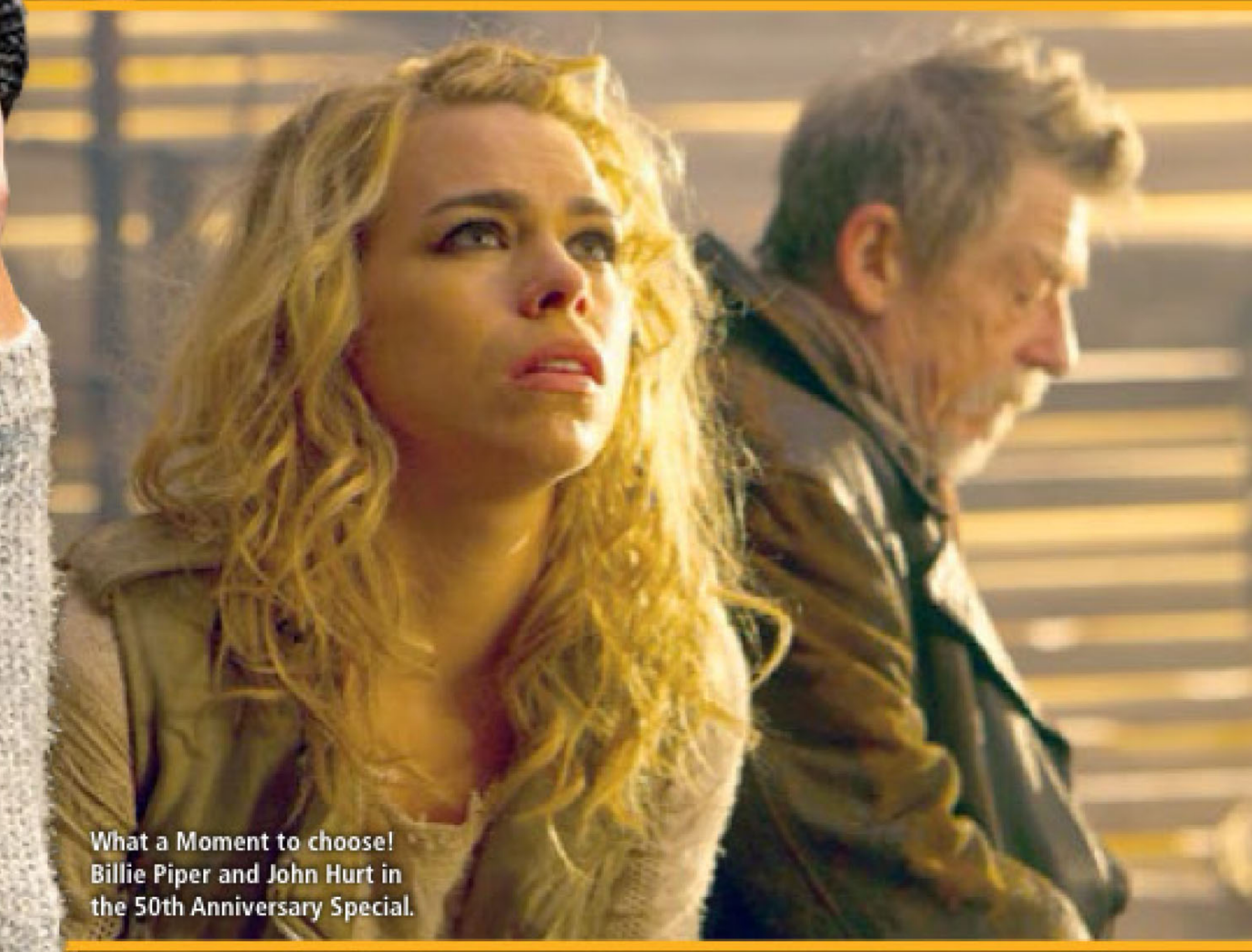
After months of anticipation and hype, the 50th anniversary of *Doctor Who* has been a huge success. *The Day of the Doctor* was simultaneously broadcast around the world to 94 countries, prompting Guinness World Records to award the *Doctor Who* team with a certificate for the Largest Worldwide TV Drama Simulcast.

The presentation was made to Matt Smith, Jenna Coleman and Steven Moffat on Sunday 24 November, the day after the 50th anniversary, in front of a packed audience at the ExCeL *Doctor Who* Celebration. It's smiles all around – the episode has been a global hit! The sense of relief and pride is palpable.

But let's travel back in time just a few days. It's Tuesday 19 November – the day after Steven's 52nd birthday. **DWM** is visiting the showrunner at his London home, and he's worried. "We've had to send out the *The Day of the Doctor* to hundreds of cinemas all over the world," he says. "There are now *hundreds* of copies of it out there! It's out of our hands now. We've had to let it go. We're just hoping and praying that it doesn't leak before Saturday."

Steven is fresh from visiting Buckingham Palace, where a special reception was held in *Doctor Who*'s honour. Matt Smith, Tom Baker, Peter Davison and John Hurt were among the VIPs who attended.

"John Hurt was in a state of complete bemusement," he chuckles. "He said, 'This is all very big, isn't it?' And he's on the cover of the *Radio Times*! I think it's taken him by surprise." ►



What a Moment to choose! Billie Piper and John Hurt in the 50th Anniversary Special.

> **"John Hurt was in a state of complete bemusement! He said, 'This is all very big, isn't it?'"**

Had Steven been to the Palace before?

"No, I've never set foot in it before, and that's why I wanted to do it. I have no shame about saying 'Yes' to things like that! It's all very nice. It's slightly surreal. But it was very exciting to be in there and see the TARDIS. There were two police boxes in there! And Daleks and Cybermen. Amazing! Extraordinary."

Let's talk about *The Day of the Doctor*. Featuring Matt Smith, David Tennant and John Hurt, the episode had the unenviable task of celebrating the past five decades of the show, as well as telling an exciting and engaging story in its own right. But it might have been surprising, in a sense, that the story revisited the concept of the Time War – something invented by Russell T Davies in 2005, and often referred to in the five years that followed, but rarely mentioned since Steven took over Russell's job as showrunner in 2010...

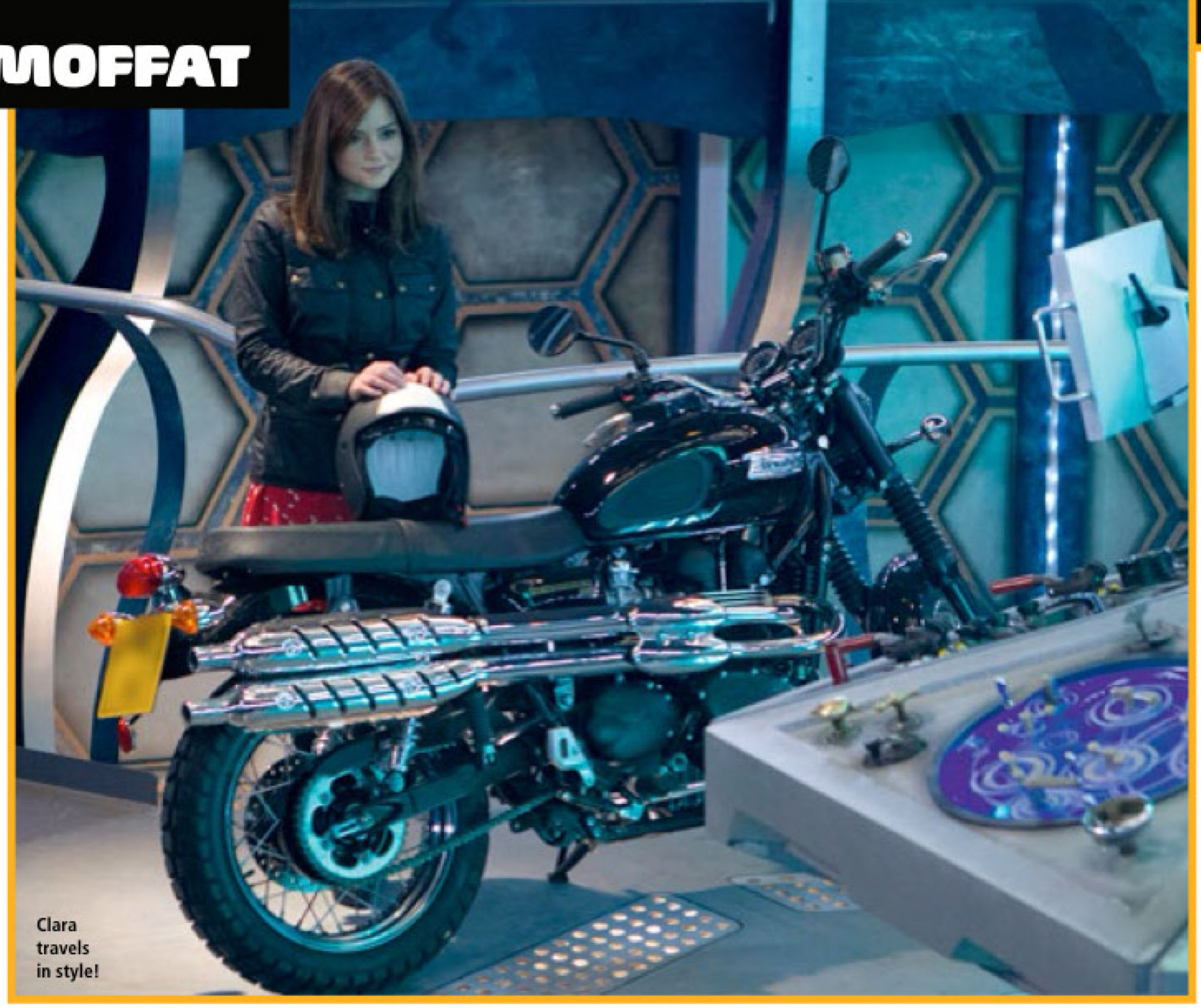
"The Time War became a piece of back story that inevitably forced its way to the front," Steven considers. "Cos you really have to contemplate – and the more you think about this seriously – that this lovely man who you're watching week after week has committed genocide! Now, we can just about cope with him committing genocide against the Daleks, cos you think, 'They're all definitely bad, it's like killing a virus or a terrible illness, that's fine.' But genocide against his own people?! The question we keep raising in the 50th is 'How many children did he burn that day?' It's a really frightening thought, that that's what he did. We would call that man a war criminal. So the more you refer to the fact that he did that to stop the Time Lords and to stop the Time War, the more you are forced to contemplate 'How is that consistent at all with the Doctor as we know him? Doesn't that change him at all?' So it was quite fun to go into all that in the 50th."

Was that, then, the starting point for *The Day of the Doctor*?

"Well, I didn't particularly start 'multi-Doctor'," says Steven, "though I thought we probably would go a *bit* that way. But I was trying to think, 'What's the most important day of his life?' It's the day he blows up Gallifrey, obviously. It should be about that. And then I thought, 'What if, at the moment he's about to blow up Gallifrey, he goes forward in time to see what kind of man this will turn him into?' And that's a persuasive idea, that sounds quite fun. And that's the opposite way round from what people might expect – he's not travelling back to see his old selves, we start with a past Doctor who goes into the future. Of course, having done that, once you start thinking of that story, and say, 'And then we're going to do the bit at the end where Matt, David and John Hurt blow up the Time Lords,' you think. 'No. He doesn't. He's got to *not* do it. He's got to step back from it, cos if you actually put the Time War on television, it can't end that way. Because he wouldn't. He'd find some other clever way, cos that's what the show's like. Which in itself is quite fun, I think. Because all this time he's been really, really guilty..."

Presumably, that also means that from this point on, we've got a Doctor with a very different outlook? Although, that said, the fate of the Time Lords hasn't seemed as big a part of Matt's era as it was in Christopher Eccleston's and David Tennant's...

"Yes, that's true," Steven nods. "In the 50th, David's still fussing about it, but Matt has actually forgotten. And that's what really appalls David's Doctor, that Matt has actually moved on a bit. And he's several hundred years older."


Clara travels in style!

"I didn't start thinking 'multi-Doctor'. I was trying to think, 'What's the most important day of his life?'"

One of the big surprises of *The Day of the Doctor* was the casting of Billie Piper – although not to reprise her role of Rose Tyler. Instead, Billie played 'The Moment' – a weapon of huge destructive power, briefly mentioned previously in 2010's *The End of Time* Part Two. However, given the idea that the Moment just chooses the form in which it appears, that was a part which could have been played by someone else, if Billie hadn't been available. Was it always Steven's hope that Billie would play the role, or were other ideas considered?

"It was always in my mind that it would be great if we could get some participation from Rose Tyler, but not *as* Rose Tyler, cos I felt that story had been really, really closed off," Steven explains. "Actually, closed off more than once – and finished and done really well. But Billie Piper, as people will remember, was *so* important in those first two years, that she probably eclipsed the first two Doctors she appeared with while she was there. It was great to have Billie back. It was in my mind that if you've got this Doctor you've never seen before, having quite a long scene in a barn, you'd like a face from the past that's there to anchor you, even though she's not playing the same part. Although, she is playing the 'Bad Wolf' version of Rose, so we're sort of familiar with her. Also, I did genuinely first write a version of that scene without it being Rose, and we were all saying, 'You would actually cast Billie Piper in that, you actually would, if she hadn't already been in it'. And then you think, 'Of course, it's *Doctor Who*, it's the work of three or four lines to explain why she's the same!'"

What did Steven have in mind for the 50th Anniversary Special if Christopher Eccleston had agreed to appear? Presumably he would have taken the John Hurt role?

"Yes, but I was pretty certain Chris wouldn't do it, although he did agree to a couple of meetings," Steven explains. "So instead we had the challenge and excitement of introducing a BBC audience to a brand new Doctor."

A relaxed Steven on stage at the *Doctor Who* Celebration at the ExCeL on 23 November 2013.

Doctors Ten and Eleven join forces. (Or is it now Twelve and Thirteen?)

The Doctors are trapped in the Tower.

So, if Christopher Eccleston had agreed to appear, then it would have been him pushing the button to end the Time War?

"Yes, but d'you know, I was always nervous of that one, because it doesn't fit with *Rose* at all," Steven frowns. "He's a brand new Doctor in *Rose*, he's absolutely, definitely new. It couldn't have been Chris who pushed the button in the Time War, cos that's a new man, very explicitly, in that episode. I also had trouble, I have to be honest, imagining it being Paul McGann's Doctor. So all of this led me to the idea that if you're going to sell to the Not-We audience a Doctor who essentially they haven't seen before, then you have a freer hand than saying it has to be one of the ones you've already had. And it was predicated in getting an enormous star to be able to do it. We got John Hurt, so that was cool! Think of the fuss it's created for us! Think of the end of *The Name of the Doctor* – it's a huge moment. I was always hoping the ending would be 'Introducing so-and-so... as the Doctor'. I had other versions of the ending, but I thought the one that would be an absolute wowzer would be 'And there was another Doctor!' You talk about keeping secrets, but there was *a whole other face he doesn't talk about!* That was going to be exciting."

At the end of *The Name of the Doctor*, the Eleventh Doctor refers to the Hurt incarnation as 'my secret'. But the real secret is what he actually *did* in the Time War, isn't it? Other than yelling at that lone Dalek in Utah [in 2005's *Dalek*] that he 'made it happen', has he ever admitted to anyone else that he was the one responsible for wiping out the Daleks and the Time Lords? Did he even admit this to Rose?

"I asked Richard Cookson – who was script editor at the time – to go back and hoover out every single reference in the show to what actually happened during the Time War," Steven recalls. "And it's surprising how slight it is, given that everybody knows what happened – or everybody *thinks* they know."

And the audience is often privy to things that the characters *don't* know...

"Absolutely, but we have all – and this includes the general public – reached a very firm conclusion about what it was the Doctor did, but that is not really explicitly laid out in the series at all."

There's a single reference in *The Doctor's Wife* when the Doctor says, 'I've killed all of them.'"

"True," Steven admits. "But we're never quite sure when he says things like that whether he's big-talking or bluffing. It's always possible that he is. I remember that line going through, and thinking, 'Well, we're allowed to say that, but it might not be true.' The assumption I made for this series is that there is a point, not necessarily televised, where he says, 'There was a war, and the only way I could stop it was to blow everybody up and I wiped out my own people'. That's sort of vaguely what we've seen, and sounds sufficiently woolly that it might have been *in extremis*. Whereas, what we reveal at the start of the 50th is that it's *not in extremis* – he just feels he's got to stop it. It's a more cold-hearted act. It might seem contradictory that he says, 'I have kept this secret for all these years,' when he's talked about it quite often. But he's never talked about the *fact* that he just decided one day that was what he was going to do. It wasn't at the extremis of battle. It was an act of premeditated murder. Which, as it turns out – phew! – he didn't really do."

After all the secrecy over *The Day of the Doctor* – and all the speculation over who would appear, and who wouldn't – viewers will hopefully have been delighted when *all* of the Doctors appeared on screen to help, erm, 'save the day'.

"Yes, they all show up," Steven smiles. "Well, *obviously* they do. They had to. They all show up, and they *all* help to save Gallifrey. We were never not going to do that. So it's them appearing on screens, using old clips, but we couldn't do it any other way. I know some people think we can reconstruct them with CGI, but we really can't! Even what we did in that terrific trailer with William Hartnell and all that – that really good, high-res Hartnell in colour, which was extraordinary – but that takes forever for one shot! However, we do get to hear the First Doctor speaking, and say the word 'Gallifrey', because, we got a sound-alike to do that. So they all show up. Even Peter Capaldi! I think it's fun.

"But the other thing is, even if you *could* get all 11 Doctors just as they were back in the day... what would the story even be? It's too many elements. Three Doctors together can work, providing there's some definition. The third one has to be completely different, which is what we've got with John Hurt. That was the other thing that I was worried about if we'd used Paul McGann. Would he just be the third face of a modern Doctor? Dashing, ►

Matt Smith's Doctor arrives for one last Christmas...

young and handsome. I know he's actually older, but he doesn't look it! So you have to do something else."

Perhaps we can try to settle something else that's been hotly debated. Is John Hurt actually 'the Doctor' or not? At the end of *The Name of the Doctor*, the Eleventh Doctor claims that the John Hurt incarnation is *not* the Doctor (although the big on-screen caption that appears moments later would have us believe otherwise). So is 'the Doctor' just a title, as far as he's concerned? How does the Doctor himself see it?

"Well, in the 50th, when Billie Piper calls him the Doctor, he rejects the title and says, 'I am not the Doctor, I lost the right to that title many years ago,' but she still continues to call him 'Doctor'. Of course the rest of the time during the episode, he's with the other Doctors, and they don't call each other anything, so we don't have to embrace it very much. But he's the one who did not live up to the standards of the Doctor. At the climax, it's very important – 'the promise you make in the name of the Doctor'."

In Steven's mind, what occurred between *The Night of the Doctor*, where we see Paul McGann's Doctor regenerate, and the events of *The Day of the Doctor*, where John Hurt's incarnation has become a much older man? Did he do other terrible things, that the Doctor wouldn't normally contemplate?

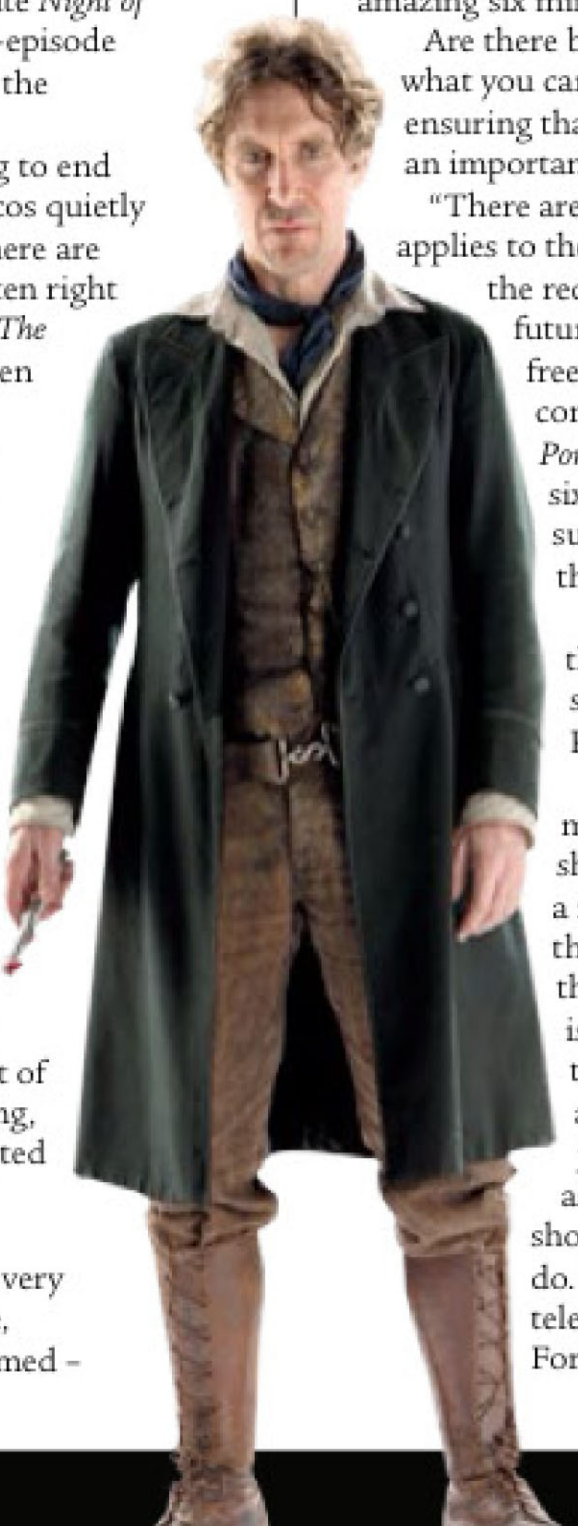
"I assume what's been happening during the John Hurt years that we never saw, is that he battled hard and fiercely in a way that the other Doctors would not have done, and that he was a dangerous and difficult man," Steven says, thoughtfully. "But in his view he was not living up to the standards. I mean, by involving himself in an ongoing war – I always thought that sounded odd. I remember when David Tennant said, 'I fought in the Time War'. I thought, 'The Doctor in a *war*?' I mean, the Doctor may be saving people at the fringes of a war, or stopping a war, but I could never imagine him being *in* one. But John Hurt's Doctor is the one who was."

It seems as though the six-minute *Night of the Doctor* is perhaps the first mini-episode that shows us a really vital part of the overall story...

"I don't know where we're going to end up going with this," Steven says, "cos quietly and without making much fuss, there are certain rules that are being rewritten right now. Across its various platforms *The Night of the Doctor* has now been seen by over four million viewers. It's outrated the Brian Cox thing [*The Science of Doctor Who*], and it's not even on television! So the BBC is immediately after us for doing more things like that."

And these sorts of projects don't have to be a particular set length...

"That's the exciting new thing. I mean, if you can do an effective drama in six minutes, why the hell not? Or 20 minutes? Or do them for several weeks and it adds up to an hour? Up until now, the minisode has been something that I thought of as a bit throwaway. But I was wrong, because those minisodes have started to become as legitimate as the TV series itself."



The Night of the Doctor showed a very important part of the Doctor's life, whereas other minisodes have seemed – "Trivial! Oh, utterly trivial. I mean, we've done larking about the TARDIS. We did the *Space* and *Time* ones. I quite like doing that kind of thing, for example. But we were not approaching it from the point of view of what could be an amazing six minutes for people to watch. Whereas, when we did *The Night of the Doctor*, we *did* think what could be an amazing six minutes for people to watch."

Are there big, complicated BBC rules about what you can put on as a DVD exclusive, ensuring that you can't make people pay for an important part of the story?

"There are, yes," Steven nods. "I think that applies to the box set stuff. The online stuff, the red button stuff, is where I think the future is. And the viewer gets that for free. I think the day of the minisode is coming. When [the 2012 web series] *Pond Life* came out, and brought in six million viewers over time, you're suddenly thinking, 'Bloody hell, that's a TV show!'"

How do they even measure the number of viewers when something appears on the Red Button?

"They don't really know how to measure *any* of this stuff," Steven shrugs. "I think probably, over a relatively short period of time, those minisodes do just as well as the show itself. I think, the truth is, *everyone* is watching the bloody things, and we've got to wake up and stop treating them as if they're just a sort of extra, and treat them as if they are centrally part of the show. Look what happens when you do. From our point of view, it's all television production, it's all real. For the general audience, the Doctor taking Dermot O'Leary to the National Television Awards makes as much sense as anything else. They just think it's all *Doctor Who*."

> "*Doctor Who* is immense. It has very, *very* good ratings and extraordinary cultural impact. It's prestigious."

Let's talk about TV scheduling. Steven was unhappy last year with the early broadcast time of the 2012 Christmas Special, which went out at 5:15pm. And previously, Steven has made much of the difficulty of *Doctor Who* going out in the blazing sunshine in the middle of summer, when fewer viewers are available.

"I think the big thing, in fairness, isn't so much 'When is it on?', as 'What's our lead-in?'" he explains. "The thing I've been vexed about with *Doctor Who* isn't our opposition. The show can do well against big shows. It isn't where it is in the evening, it's 'What do we have as a lead-in?' We're used as something *else's* lead-in. So we would tend to start the evening, whether it was on Christmas Day or on the normal Saturdays, with no passing custom at all. We would shoot up in the ratings the moment someone gave us something like *Strictly Come Dancing* as a lead-in, just because there's a lot of people who really quite like *Doctor Who*, and if they happen to be in the room when it starts, they will stay to the end. And we don't lose the audience, as you know. We keep them. If they're there at the beginning, they're there at the end."

While *Doctor Who* itself has very strong ratings, it's perhaps not as effective as other shows at providing a lead-in to the next programme. Viewers often turn off after *Doctor Who* – or else they're watching it at a time of their own choosing anyway.

"I completely concur. We lead the field in terms of timeshifting and iPlayer, and, as you know, we don't even have all our iPlayer figures acknowledged, because all the people watching on computers aren't counted!"

But given the very obvious global success of the show, do the ratings still matter? Does it make any difference if some tabloid newspaper sneers at 'overnight' figures out of context? How much does any of this *really* matter, beyond the bragging rights?

"To the BBC? Not at all. *Doctor Who* is immense. *Doctor Who* would be categorised as more successful than several shows that have bigger ratings than it does – in theory. Although 77 million viewers worldwide is quite a hard number to beat! There are other factors to this. There's cultural impact. There are some shows that have a bigger UK audience than *Doctor Who*, but have no cultural impact at all. *Doctor Who* has very, very good ratings and *extraordinary* cultural impact. On the other hand, take something like *Breaking Bad*. It may not be the biggest show in raw numbers, but it seems to have influenced the entire world! It's astonishing. So to have a huge audience *and* a huge impact the way that *Doctor Who* does is amazing. Obviously it makes a lot of money. It's very successful from that point of view. It's prestigious. It gets great reviews. If I mention what I do for a living, people's faces light up. In the real world it's *massive*."

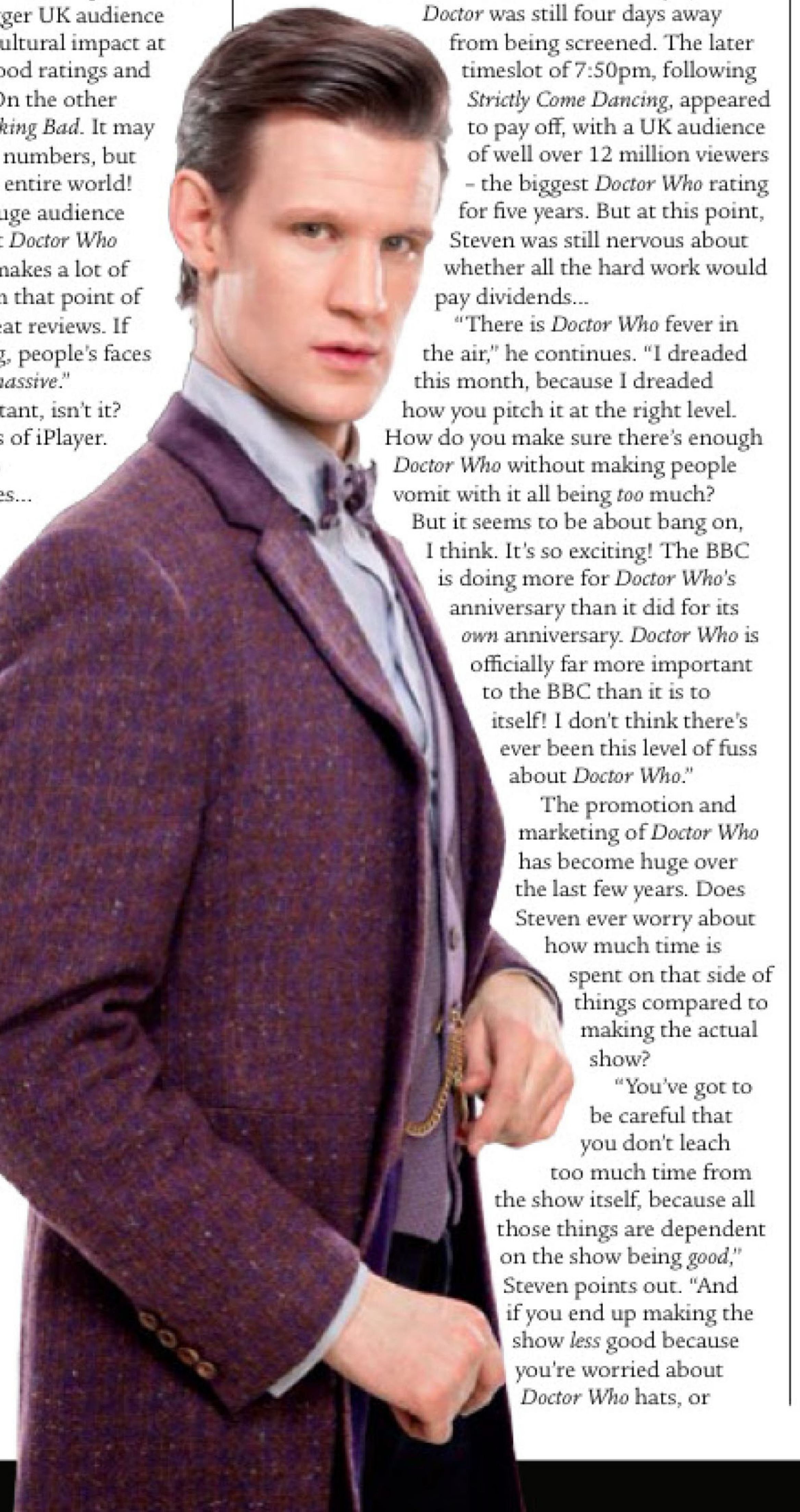
But scheduling is still important, isn't it? Even for the BBC, in these days of iPlayer. Part of the schedulers' job is to maximise those audience figures...

"That's true," Steven acknowledges. "The serious part of it is recruitment, in a way. It's to get *new* people to try the show. The thing is, you don't tend to get *new* viewers on iPlayer, I don't think. So you absolutely still need to get new people in. Also, the shelf life of an episode of *Doctor Who* is forever. An episode of *Doctor Who* can continue to acquire new viewers every month for every year for the next ten years – and they do. Whereas an episode of *The X Factor* will not. The bragging rights is all it's about. Nobody at the BBC takes seriously the idea that if *Doctor Who* drops a million one week it means anything. It doesn't mean anything at all. It's still a massively famous, massively successful show. It's still a show that everybody talks about. It will be interesting to see what happens with its figures for the 50th, won't it? It's on much later than normal. I'm quite curious about that. *Sherlock* gets a lot of kids watching it and it's on much later. It's an interesting experiment..."

The Five(ish) Doctors Reboot – "A beautiful use of those Doctors," says Steven.

At the time of our chat, *The Day of the Doctor* was still four days away from being screened. The later timeslot of 7:50pm, following *Strictly Come Dancing*, appeared to pay off, with a UK audience of well over 12 million viewers – the biggest *Doctor Who* rating for five years. But at this point, Steven was still nervous about whether all the hard work would pay dividends...

"There is *Doctor Who* fever in the air," he continues. "I dreaded this month, because I dreaded how you pitch it at the right level. How do you make sure there's enough *Doctor Who* without making people vomit with it all being *too* much? But it seems to be about bang on, I think. It's so exciting! The BBC is doing more for *Doctor Who's* anniversary than it did for its *own* anniversary. *Doctor Who* is officially far more important to the BBC than it is to itself! I don't think there's ever been this level of fuss about *Doctor Who*."



The promotion and marketing of *Doctor Who* has become huge over the last few years. Does Steven ever worry about how much time is spent on that side of things compared to making the actual show?

"You've got to be careful that you don't leach too much time from the show itself, because all those things are dependent on the show being *good*," Steven points out. "And if you end up making the show *less* good because you're worried about *Doctor Who* hats, or something, then you're in trouble. But it is part of your life."

How hands-on can you be with the marketing side of things?

"Not all *that* hands-on," he admits. "You have to be over all of it, because the moment you're *not* over it, then something suddenly appears that is bonkers and wrong. So, yes, you have to be aware of everything. Brian [Minchin, Steven's co-executive producer] and I are pretty good at getting the things that are likely to be controversial flagged up. It doesn't mean that mistakes don't get through, they do. But in general there are some very good people out there who are quite obsessively monitoring what we make in the name of the Doctor."

One production that was made by BBC Wales as part of *Doctor Who's* 50th anniversary celebrations was *The Five(ish) Doctors Reboot*. Written and directed by the Fifth Doctor himself, Peter Davison, the half-hour comedy skit was overseen by the regular *Doctor Who* production team, and put the 1980s Doctors – Peter, Colin Baker and Sylvester McCoy – front of stage. How had this project come about?

"Well, I was still at the point of wondering what the hell are we going to do with the old Doctors," Steven explains. "I wanted to have something for them all to do. They all have to be somewhere in that weekend, assuming we can get them. Anyone who's willing to turn up, we *have* to use them. Peter came up to me at a party and said, 'I'm pretty certain what you want to do for the Anniversary Special is with the modern Doctors. Would you mind if I made a little film of all the classic Doctors trying to get in on the act?' I said, 'No, not at all!' He said, 'Would you be in it?', and I said 'Okay, fine.'

"I then arranged a meeting with him and Brian and Faith [Penhale, BBC Wales' Head of Drama], and said, 'Look we'll give you a budget and a film crew. We'll make it for real.' This was around the time that we were making the 50th itself, during the production of it, and it overlapped with the Christmas Special as well. I had to write to Peter Jackson to get him to do it! It's lovely. What you get, actually, is the impossible things. You get to have Peter and Sylvester and Colin on the new TARDIS set, and we don't have to apologise for the fact that they are not physically remotely like they were. How exciting to actually get to see them on the TARDIS set in their old costumes. I think it's completely lovely. It's a beautiful use of those Doctors." DWM

Next issue: Steven reflects on the Matt Smith era, and looks ahead to the Twelfth Doctor...

The Watcher's GUIDE TO...

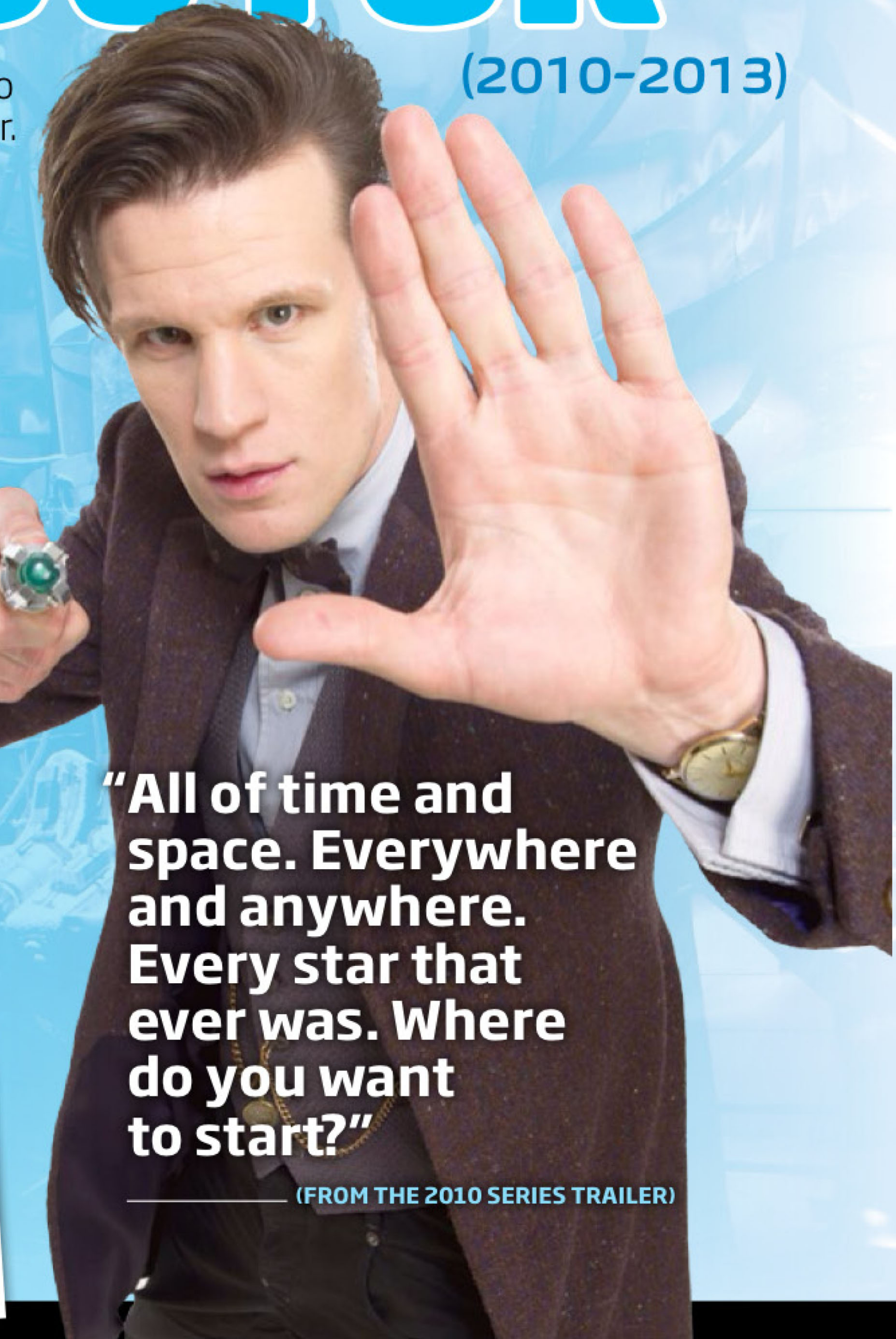
The ELEVENTH DOCTOR

(2010-2013)

It's time to say goodbye to another well-loved Doctor. So, in traditional 'end of series' style, let's have a look at his best bits...

Four years ago this month, we were preparing to bid farewell to a much-loved Doctor, and to welcome another into our lives. That funny-looking new boy turned out to be such an instant success, and became so universally adored, that it's now all but impossible to imagine *Doctor Who* without him. But back in December 2009, for a generation of young viewers that outcome was by no means a certainty. To them, David Tennant *was* the Doctor: he'd been at the helm of the TARDIS for four brilliant years himself, and had stamped such an unforgettable mark on the show that DWM thought it only proper to run a series of features throughout that year, reminding readers young and old that there had been ten Doctors in all, thus paving the way for the unveiling of the Eleventh.

So now, four years on, it's with an appropriate sense of occasion that we are bringing that 2009 series of articles up to date, with a fond look back at some of the facts, figures and distinguishing features of the Eleventh Doctor's remarkable life and times...



> "All of time and space. Everywhere and anywhere. Every star that ever was. Where do you want to start?"
>
> (FROM THE 2010 SERIES TRAILER)

From his first delighted gasp of "Legs! I've still got legs!", there's something irresistible about the Eleventh Doctor's happy-go-lucky enthusiasm. Whether hurling himself at an alien planet with a cry of "Geronimo!", or simply hurling himself into that peculiar human pastime of football, he proves as eager and bumptiously confident as Winnie the Pooh's friend Tigger – the character who inspired that delightful "fish fingers and custard" montage which helped us to fall in love with him in the first place. Conjure up an image of the Eleventh Doctor in action, and the chances are you'll picture a tweedy tornado of elbows and wrists and bandy legs: he's a man forever on the move, animated by that curious mixture of gawkiness and elegance. The Ninth Doctor might claim to have "got the moves", and the Tenth might even have gavotted the night away with Madame de Pompadour, but the Eleventh is surely the danciest Doctor of them all, whirling and pirouetting his way around the TARDIS like a hyperactive elf as he berates his companions for failing to appreciate his brilliance. "I'm being extremely clever up here," he cries in *The Impossible Astronaut*, "and there's no-one to stand around looking impressed!"

But there's more to the Eleventh Doctor than some knee-jiggling show-off: gaze into those hooded eyes, and not far beneath the bouncy, Tiggerish exterior you'll find the infinite sadness of an Eeyore. "You see these eyes?" he asks Alex in *Night Terrors*. "They're old eyes. And one thing I can tell you, Alex. Monsters are real." The Eleventh Doctor is a man acquainted with darkness as well as with light, and with sadness, loneliness and disconnection on a cosmic scale. He seems to need friends like Amy, Clara and Craig to remind him why it's worth shining a light into that darkness. He has seen the wintered turn of the centuries, and what he has seen sets him apart from us. "I've lived a long life," he says in *The Rings of Akhaten*, "and I've seen a few things. I walked away from the last great Time War. I marked the passing of the Time Lords. I saw the birth of the universe, and watched as time ran out, moment by moment, until nothing remained. No time, no space. Just me. I walked in universes where the laws of physics were devised by the mind of a madman. And I watched universes freeze and creation burn. I have seen things you wouldn't believe. I have lost things you will never understand. And I know things: secrets that must never be told. Knowledge that must never be spoken."

What a speech... and what a burden. The fact that he bears it so well on those skinny shoulders, and keeps on smiling that impish smile, tells us a great deal about the Eleventh Doctor.

With Alex in *Night Terrors*.

The Doctor tinkers with his beloved engine in *The Doctor's Wife*.

MATT SMITH (1982-)

Born in Northampton on 28 October 1982 (the day after the final scheduled studio session for *Terminus* overran and necessitated a costly remount, fact-seekers), Matthew Robert Smith is, by a considerable margin, the youngest actor yet to have played the Doctor. When he began work on the show back in 2009 he was just 26, three years younger than the previous record-holder Peter Davison at the time he won the role.

Such success at such an early age is all the more remarkable given that acting wasn't the career that young Matthew originally had in his sights. As a boy he was a skilled footballer, playing for the youth teams of Northampton Town, Nottingham Forest and Leicester City. However, a burgeoning career in professional football was cruelly curtailed by a serious back injury, and for a while the teenager's world fell apart. Happily, as Matt later recalled, the encouragement of "a wonderful teacher called Mr Hardingham" gradually helped him to redirect his energies towards acting. He made his stage début in a school production of *Twelve Angry Men* (playing the demanding role of Juror 10, a hectoring bigot portrayed in the famous 1957 film by Ed Begley), and not long afterwards came the offer of a place at the National Youth Theatre, where his roles included Thomas Becket in *Murder in the Cathedral*.

After leaving school, Matt went on to study drama and creative writing at the University of East Anglia, and by his third year he had already been snapped up by a showbusiness agent. A string of theatre work followed at such prestigious venues as the Royal Court, the Manchester Royal Exchange, and London's National Theatre, where his credits included a run in Alan Bennett's *The History Boys*. By now television was beckoning: his first screen role was the ragamuffin Jim Taylor in the BBC's 2006 adaptation of *The Ruby in the Smoke*, which coincidentally starred Billie Piper in her first major part since leaving *Doctor Who*. Matt reprised the same role in 2007's sequel *The Shadow in the North*, but it was his turn as the young parliamentary researcher Danny Foster in the same year's BBC drama *Party Animals*, a tale of political cut-and-thrust in the grubby world of Westminster, that propelled him centre-screen for the first time. More work followed, including *The Street*, *Moses Jones*, and even a scene as the young Ralph Fiennes in the 2008 black comedy *In Bruges* – a scene which sadly ended up on the cutting-room floor. But not to worry: it wasn't long before a screen test for *Doctor Who* beckoned...

Since shooting to stardom as the Doctor, Matt Smith has found time amid his hectic schedule to play leading roles in the television dramas *Christopher and His Kind* (2011) and *Bert and Dickie* (2012), and also to film an appearance in Ryan Gosling's big-screen directorial début *How to Catch a Monster*.

Talking of directorial débuts, earlier this year Matt Smith made his own, directing the half-hour drama *Cargese* for Sky Arts 1's *Playhouse Presents* series. Since wrapping his final scenes as the Doctor in early October this year, Matt has been preparing for his return to the theatre. December 2013 sees him take to the boards at London's Almeida Theatre, playing the investment banker and occasional serial killer Patrick Bateman in a new musical production of *American Psycho*. Ladies and gentlemen, Mr Matt Smith: a citizen of the universe, and a gentleman to boot.

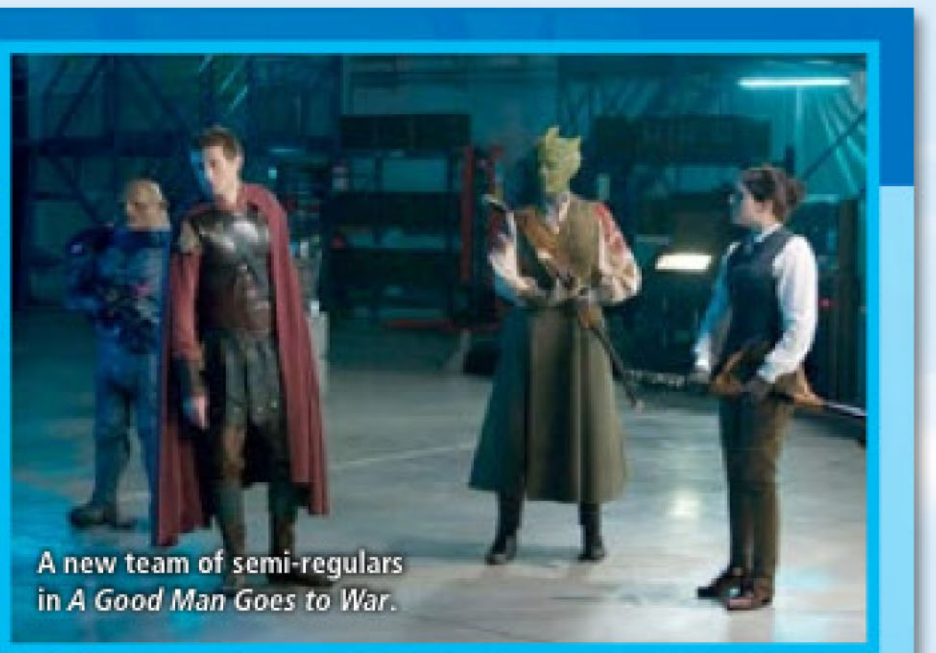
Matt goes back to his old school in Northampton during the bus tour of 2010.

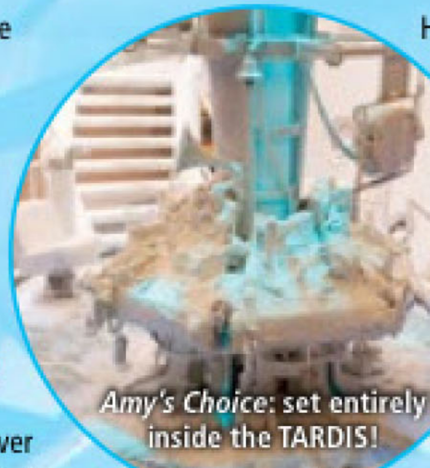
2012's *Bert and Dickie*.

2006's *The Ruby in the Smoke*.

NOTABLE FIRSTS

A new TARDIS interior made its début in *The Snowmen*.


A new team of semi-regulars in *A Good Man Goes to War*.


Amy's Choice: set entirely inside the TARDIS!

■ The Eleventh Doctor's era has been one of radical realignments and remarkable revelations which have forced us to reconsider much of what we thought we knew about the core mythology of *Doctor Who*. Few elements of the show have undergone such a startling series of overhauls as the TARDIS herself, so let's run through just a few of the innovations we've seen. Most obviously of all, we've had major redesigns both inside and out: ever since *The Time Monster* we have known that the TARDIS is prone to a spot of self-redecorating, but now we know that she has the ability to determine her own 'desktop themes', and to archive all the old ones.

A retro-look police box exterior, taking many of its cues from the version seen in the 1960s Peter Cushing movies, makes its début in *The Eleventh Hour*, along with a top-to-bottom redesign of the ship's interior which lasts until *The Snowmen*, when another new control room is unveiled. There are other surprises too, from the introduction of a TARDIS library to the revelation that the ship can whistle up brand new sonic screwdrivers for her pilot. In *Let's Kill Hitler*, the Doctor admits that the ship's fabled state of 'temporal grace', which had supposedly protected him and his companions from attack since it was first mentioned back in *The Hand of Fear*, was nothing more than 'a clever lie'. And perhaps the ultimate in TARDIS myth-busting comes in *The Time of Angels*, when we learn from River Song that the famous 'wheezing, groaning' sound – or, if you prefer, the famous 'vworp-vworp' sound – issued by the TARDIS during dematerialisation, is a noise that it's not supposed to make. Apparently it's just the Doctor leaving the handbrake on, or something. Outrageous! (This is presumably also news to the Master, the Rani, the Meddling Monk, and every other Time Lord whose TARDIS makes the same noise. Or is River just having a laugh?)

■ And still we're not done with the TARDIS-related firsts: despite initial appearances, *Amy's Choice* has the unusual distinction of being the first *Doctor Who* story to be set entirely inside the TARDIS: 1964's *Inside the Spaceship* is close but no cigar, the final scene taking the travellers outside into the snowy Himalayas. Talking of snow, *The Snowmen* marks the first time, courtesy of some CG wizardry, that a continuous camera shot takes us through the police box doors and into the control room (it's the first time in *Doctor Who* proper, at any rate: a similar shot appeared in the 1993 documentary *30 Years in the TARDIS*).

■ Alongside rematches with classic monsters including the Silurians, the Ice Warriors and the Zygons, the Eleventh Doctor's era brings some memorable new foes to the table – perhaps most prominently the Silence – and cements the Weeping Angels as one of the great recurring monsters of recent times. Our old friends the Cybermen have a few new tricks up their sleeves, unleashing some upgraded Cybermats in *Closing Time* (their first appearance on screen since 1975's *Revenge of the Cybermen*), followed by the tiny scurrying Cybermites in *Nightmare in Silver*. In pole position as ever are the dreaded Daleks, bringing with them a few firsts of their own: *Victory of the Daleks* sees the unveiling of the startling 'new Paradigm' Daleks with their radical redesign and brightly coloured liveries, while *Asylum of the Daleks* introduces an array of new castes in the Dalek Parliament, together with the ghoulish new concept of zombie-like Dalek humanoids who have a habit of sprouting eyestalks from their foreheads. Yuk.

■ *A Good Man Goes to War* ushers in one of the era's quirkier developments with the arrival of the so-called Paternoster Gang: Silurian warrior Madame Vastra, her maid and partner Jenny Flint, and their faithful butler, the blustering Sontaran Commander Strax. Now ensconced in nineteenth-century England, they assist the Eleventh Doctor on several of his escapades, as well as enjoying a good few of their own.

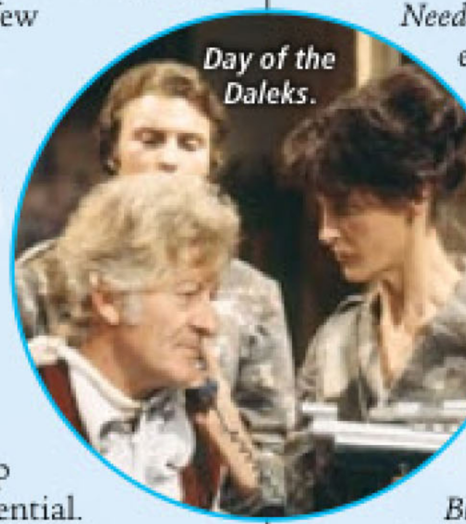
■ Notwithstanding brief glimpses of Abraham Lincoln in *The Chase* and John F Kennedy in *Rose* – and notwithstanding a jokey run-in with a suspiciously familiar bouffant-haired Iron Lady in the 1989 stage play *The Ultimate Adventure* – the Eleventh Doctor's era can lay claim to featuring the first real-life US President and the first real-life British Prime Minister to be encountered by our hero on screen: namely Richard Nixon in *The Impossible Astronaut*/*Day of the Moon*, and Winston Churchill – already an old friend, apparently – in several episodes from *The Beast Below* onwards. Churchill thus enjoys the additional distinction of being the first genuine historical figure to become a semi-regular character in *Doctor Who*, paving the way for similar double-dip appearances by the likes of Vincent van Gogh, Charles Dickens and Elizabeth I.

■ And finally, here's a really interesting one: *The Eleventh Hour* is the first *Doctor Who* episode to feature no direct connection whatsoever – besides the TARDIS, of course – with the previous era. Prior to this, the show's most radical year-zero reboot had been the first episode of *Spearhead from Space* back in 1970, but even then the shock was absorbed by the return of Brigadier Lethbridge-Stewart and his UNIT troops. *The Eleventh Hour* offers no such crumbs of comfort: it's left entirely to the new Doctor to stamp his identity on the show, and he does so quite magnificently.

The new Paradigm Daleks first appeared in *Victory of the Daleks*.

TIMEY-WIMEY!

One of the defining features of the Eleventh Doctor's era is its proliferation of dizzyingly labyrinthine timey-wimey stories. Things weren't always this way: for a programme constructed on the bedrock of time travel, *Doctor Who* took a surprisingly long time to capitalise on its storytelling possibilities. During the show's first decade, the TARDIS existed almost exclusively as a straightforward means of dropping our heroes into a fresh locale every few weeks, and time-hopping storylines were few and far between. The sophisticated timeshift narrative of *The Space Museum*'s opening episode provided a groundbreaking early example, and a year later the surprise cliffhanger of *The Ark*'s second episode – we've arrived back in exactly the same place, but hang on, it's centuries later and everything has changed! – set up another marker for the format's potential. Even so, it would be several more years before *Doctor Who*'s first full-on 'time paradox' story arrived in the form of 1972's *Day of the Daleks*, a smart variant on the old science-fiction trope about time-travellers from the future seeking to change history, only to become entangled in it (specifically, *Day of the Daleks* bears certain similarities to Harlan Ellison's *Soldier*, a 1964 episode of *The Outer Limits* which later helped to inspire James Cameron's film *The Terminator*). Soon afterward came *Doctor Who*'s first dabbling with the concept of a character crossing his own time-stream to meet himself – the occasion, of course, being the 10th anniversary story *The Three Doctors* – but such ideas remained stubbornly rare for another decade. There were vivid and imaginative century-hopping tales like *The Time Warrior*, *The Face of Evil* and *City of Death*, but properly convoluted hardcore timey-wimey stuff didn't rear its head again until the early 1980s with the likes of *Warriors' Gate* and *Mawdryn Undead*.


Day of the Daleks.

By this point, fans were beginning to concoct ingenious explanations to account for the fact that the Doctor and the Master kept encountering each other in exactly the same chronological sequence – a state of affairs which had seemed vaguely plausible during the Third Doctor's exile on Earth, but which now, as the two Time Lords hopped with miraculous synchronicity from Castrovalva to prehistoric Heathrow to Xeriphas to thirteenth-century Sussex, was beginning to look like the daftest coincidence in the universe. Things weren't noticeably improved by *The Trial of a Time Lord*, a rambling, flawed epic which attempted to be frightfully clever as it snatched the Doctor out of his time-stream and allowed him to watch events from his own future. The whole thing ended up making very little sense (and, when it came to the Doctor's swanning off at the end with Mel before he'd even met her, no sense at all).

Remarkably, it's not until 1989's *Battlefield* that we see the show's first cast-iron example of what we might now call the River Song model: here, for the first time, the Doctor meets characters who have met him before, but whom he has yet to meet. Morgaine, Mordred and the rest know him of old, and his future self has thoughtfully left him a note to explain what's going on. By contrast, the 1996 TV Movie uses time travel less as an ingenious plot driver than as a dog-eared get-out-of-jail-free card, so it was left until the show's return in 2005 for the wibbly-wobbly timey-wimey storyline to spread its wings and take flight. *Father's Day* was a fine early example, while 2007's *Children in Need* skit *Time Crash* found Steven Moffat embracing what the authors of previous multi-Doctor tales had always skirted around, by allowing the Tenth Doctor to remember the events that the Fifth was experiencing for the first time. And it was Moffat, with his penchant for time-bending concepts and intricate puzzle-box plotting, who soon emerged as the doyen of the genre. Flitting through time, both *The Girl in the Fireplace* and *Blink* see characters staying young while others grow old and die within their timelines. It's a strikingly original use of the *Doctor Who* format (although it's not quite new: the very first time that any such thing had been essayed by *Doctor Who* was in the recently rediscovered classic *The Web of Fear*, in which Professor Travers has grown old since our heroes last saw him a few weeks earlier. By comparison with the quantum-locked antics of the Weeping Angels this might seem rather ordinary, but in 1968 it was new and surprising – and for many years afterward it remained unique).

Day of the Moon.

However, it was the introduction of River Song in 2008's *Silence in the Library* which gave us our first real taste of things to come. The crazy paving of River's non-synchronous encounters with the Doctor is more than just a gimmick: it has become the driving force behind many of the adventures and time-warping story arcs in the Eleventh Doctor's era. Then there's that ominous crack in the wall: a fracture in time which kicks off a whole load more loop-the-loop temporal weirdness. And just take a look at *A Christmas Carol*. Forget the Meddling Monk: here's a Doctor who plays merry hell with the fabric of time. *Flesh and Stone* and *The Impossible Astronaut* both feature sequences in which, from his perspective, the Doctor drops in from a different episode entirely – an episode we haven't seen yet. It's a logical development of the same idea that sees the Third Doctor and Jo bump into their future selves in *Day of the Daleks*, but what was once a passing gag is now an audacious plot driver for entire story arcs.

And still they come, *Doctor Who*'s time tales: during the Eleventh Doctor's era we've been treated more than once to the spectacle of a bedraggled, bearded Doctor who has lived out immemorial years since we last saw him. The same goes for Rory in *The Big Bang* (although in his case it's centuries), and Amy in *The Girl Who Waited* (although minus the beard, obviously). Elsewhere we've seen Clara dance through the entire history of the Doctor's adventures, and, courtesy of *The Name of the Doctor*, we've even had a glimpse of his first incarnation absconding from Gallifrey at the very start of it all.

And we're not done yet. If you thought that lot was timey-wimey... well, just you wait until Christmas.

Clara meets the First Doctor on Gallifrey in *The Name of the Doctor*.

Adventures of the ELEVENTH DOCTOR

- **The Eleventh Hour**
- **The Beast Below**
- **Victory of the Daleks**
- **The Time of Angels** (Part 1 of 2)
- **Flesh and Stone** (Part 2 of 2)
- **The Vampires of Venice**
- **Amy's Choice**
- **The Hungry Earth** (Part 1 of 2)
- **Cold Blood** (Part 2 of 2)
- **Vincent and the Doctor**
- **The Lodger**
- **The Pandorica Opens** (Part 1 of 2)
- **The Big Bang** (Part 2 of 2)
- **A Christmas Carol**
- **The Impossible Astronaut** (Part 1 of 2)
- **Day of the Moon** (Part 2 of 2)
- **The Curse of the Black Spot**
- **The Doctor's Wife**
- **The Rebel Flesh** (Part 1 of 2)
- **The Almost People** (Part 2 of 2)
- **A Good Man Goes to War**
- **Let's Kill Hitler**
- **Night Terrors**
- **The Girl Who Waited**
- **The God Complex**
- **Closing Time**
- **The Wedding of River Song**
- **The Doctor, the Widow and the Wardrobe**
- **Asylum of the Daleks**
- **Dinosaurs on a Spaceship**
- **A Town Called Mercy**
- **The Power of Three**
- **The Angels Take Manhattan**
- **The Snowmen**
- **The Bells of Saint John**
- **The Rings of Akhaten**
- **Cold War**
- **Hide**
- **Journey to the Centre of the TARDIS**
- **The Crimson Horror**
- **Nightmare in Silver**
- **The Name of the Doctor**
- **The Day of the Doctor**
- **The Time of the Doctor**

COMPANIONS OF THE ELEVENTH DOCTOR

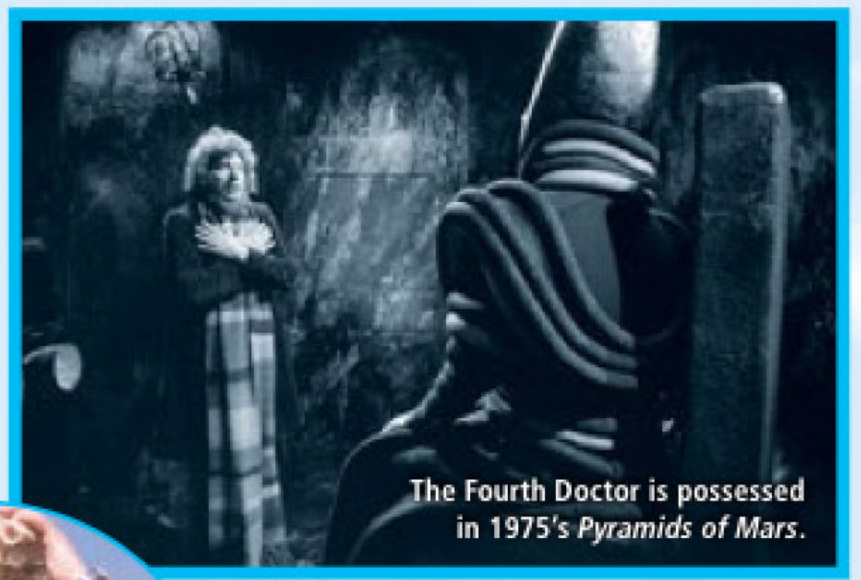
Amy Pond (*The Eleventh Hour – The Angels Take Manhattan*) [additionally appears as child **'Amelia'** in *The Eleventh Hour, The Big Bang, Let's Kill Hitler, The God Complex* and *The Angels Take Manhattan*]

Rory Williams (*The Eleventh Hour, The Vampires of Venice – Cold Blood, The Pandorica Opens – The Angels Take Manhattan*) [additionally appears as a child in *Let's Kill Hitler*]

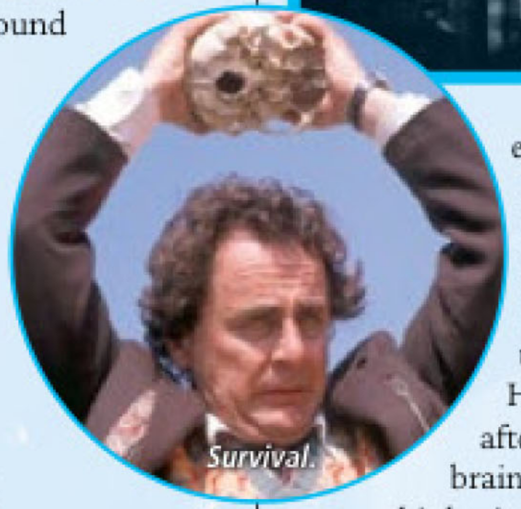
Clara Oswald (*The Snowmen – The Time of the Doctor*) [additionally appears as avatar **Oswin Oswald** in *Asylum of the Daleks*, and as a child in *The Name of the Doctor*]

CYBER MATT!

Nightmare in Silver offers the unsettling spectacle of the Eleventh Doctor's mind being invaded and, intermittently at least, possessed by an alien force, as the sinister Cyber-Planner wrestles for mental control. As well as showcasing a bravura performance from Matt Smith, this sequence brings to mind how rare it is to see the Doctor succumbing to mental possession. It's something that happens to his friends and companions as a matter of tradition (back in the day, Sarah Jane seldom got through a story without being taken over at least once), but for the Doctor himself it remains a rare event. Ever since the Zarbi plonked a hypnotic wishbone around his neck in *The Web Planet* we've known that he's not immune to a spot of mental overpowering (see also his susceptibility to the Great One in *Planet of the Spiders*, the Fendahleen in *Image of the Fendahl*, and Borusa in *The Five Doctors*), but the notion of his mind being invaded by another doesn't really raise its head until the respective final episodes of *The Abominable Snowmen* and *The Web of Fear* – and, as we can see from the recently recovered evidence, that particular threat is happily repelled. The Second Doctor later succumbs to the Androgum Inheritance pumped into him in *The Two Doctors* – although that's more of a physical attack than a mental one, so the fact that it begins to affect the Sixth Doctor too can be similarly discounted. Less so Sixie's susceptibility to the Master's flashing lights towards the end of *The Trial of a Time Lord* – and what's going on earlier in the same story? Is he truly possessed on Thoros Beta? The jury remains out on whether the Mentors get to him, or whether that's all a crafty act.



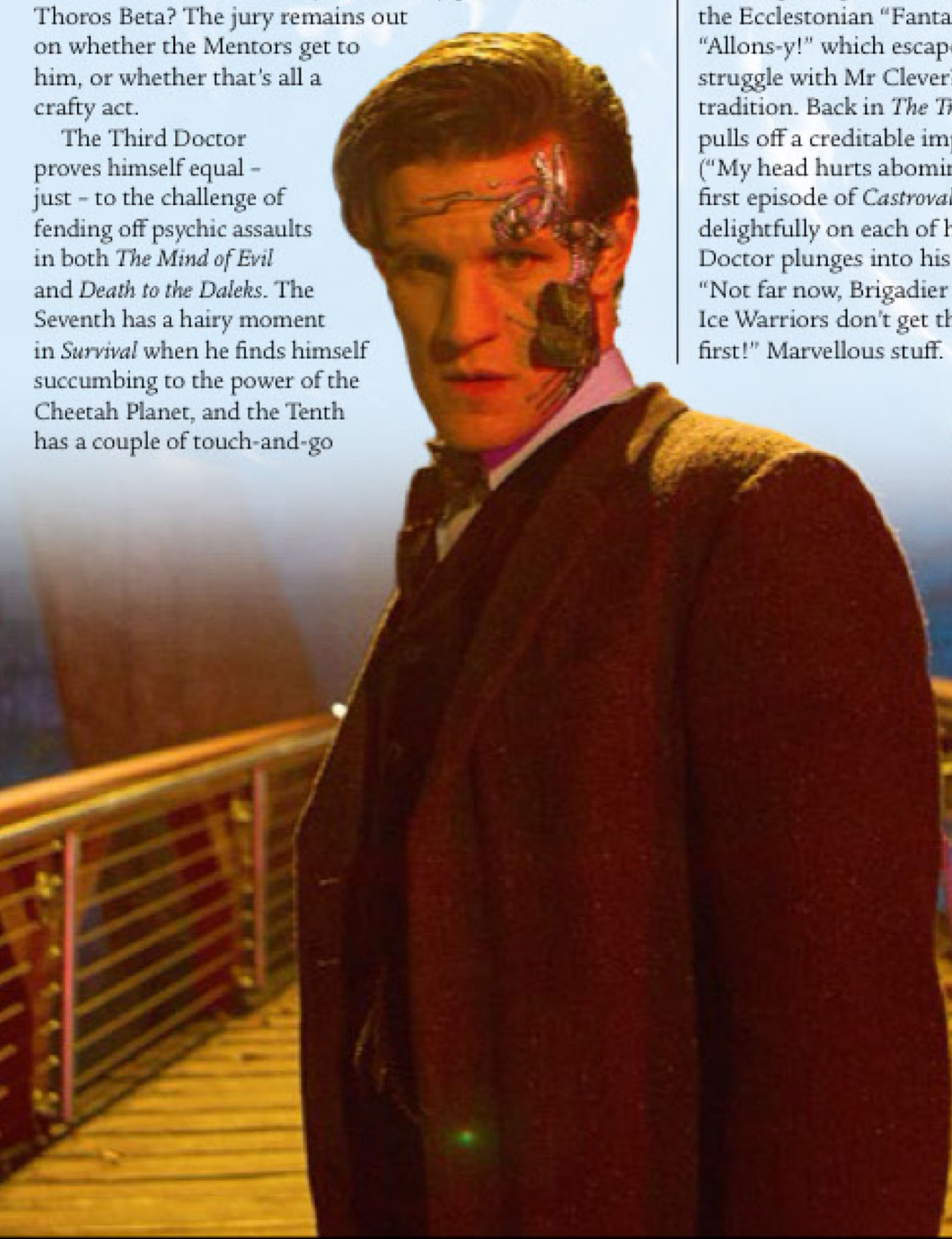
The Fourth Doctor is possessed in 1975's *Pyramids of Mars*.

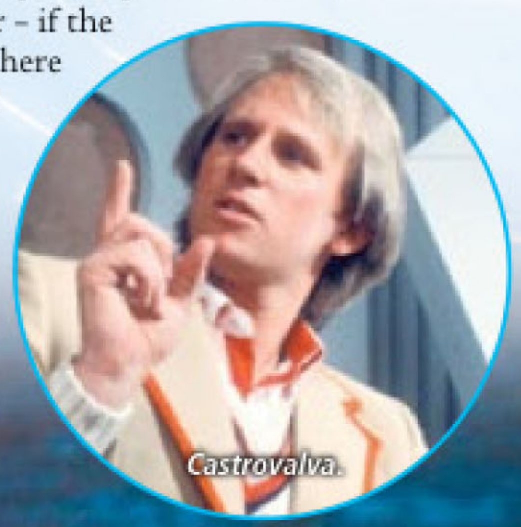


Survival.

The Third Doctor proves himself equal – just – to the challenge of fending off psychic assaults in both *The Mind of Evil* and *Death to the Daleks*. The Seventh has a hairy moment in *Survival* when he finds himself succumbing to the power of the Cheetah Planet, and the Tenth has a couple of touch-and-go experiences too, courtesy of Cassandra in *New Earth* and the sentient sun in *42*. But in the final analysis, and perhaps oddly for such a forceful personality, it seems to be the larger-than-life Fourth Doctor who is the most susceptible to mental intrusion. He suffers an alarming hive-mind moment after linking himself to the Wirrn Queen's brain in *The Ark in Space*, comes close to having his brain drained during the mind-bending tussle in *The Brain of Morbius*, and succumbs to the Master's Source-boosted powers in *The Keeper of Traken*. In the final episode of *Pyramids of Mars* he falls chillingly under the mental control of Sutekh, while in *The Invisible Enemy* he spends three whole episodes wrestling with the psychic domination of the Nucleus of the Swarm, at one point nearly shooting Leela while under the influence.

And getting back to *Nightmare in Silver*, what of the Ecclestonian "Fantastic!" and the Tennantesque "Allons-y!" which escape Mr Smith's lips during his struggle with Mr Clever? These too belong to a noble tradition. Back in *The Trial of a Time Lord*, Colin Baker pulls off a creditable impersonation of Jon Pertwee ("My head hurts abominably, Sarah Jane!"), while the first episode of *Castrovalva* finds Peter Davison riffing delightfully on each of his predecessors as the Fifth Doctor plunges into his post-regenerative crisis. "Not far now, Brigadier – if the Ice Warriors don't get there first!" Marvellous stuff.





Castrovalva.

MATT'S MYTH!

The Doctor auctioned his clothes for *Children in Need* in 2011.

The 2010 *Adventure Games*.

When we ran our original series of Watcher's Guides to the first ten Doctors back in 2009, we were forced to confront the thorny question of canonicity regarding such extra-curricular curiosities as radio adventures, *Children in Need* skits and online content... and we came to the rather ruthless conclusion that we couldn't really let any of them 'count' as proper *Doctor Who* episodes, for fear of opening the floodgates on a veritable tsunami of spoofs, spin-offs and goodness knows what other nonsense. Well, crikey: we didn't know when we had it easy. The Eleventh Doctor's era has been accompanied by such a howling blizzard of extra bits, live shows, games, multi-platform add-ons, and general all-round spin-offery, that we can't let it pass without mention. Can we possibly squeeze everything in? Well, let's give it a whirl. Hold onto your hats, and off we go...

First up, there are the various specially shot season trailers. Then there's the proliferation of so-called 'prequels' featuring the Doctor and a variety of his friends and foes which have appeared online and on DVD and Blu-ray releases. There's *Night and the Doctor*, a further series of mini-episodes which can be found on the *Complete Sixth Series* box set, individually entitled *Bad Night*, *Good Night*, *First Night*, *Last Night* and *Up All Night* (they were originally to have included the additional instalments *Space* and *Time*, which were instead reassigned for transmission in 2011's Comic Relief telethon). There's *Pond Life*, 2012's sequence of five online mini-episodes, and there's *P.S.*, the same year's online letter from Rory to his father. 2013 has brought yet more mini-episodes, including three on the *Complete Seventh Series* box set called *Rain Gods*, *Clara and the TARDIS* and *The Inforarium*, and – stealing all the limelight and rapidly notching up a gazillion website hits when it was unveiled last month – the delicious Paul McGann anniversary 'prequel' *The Night of the Doctor*. Exhausted yet? Well, take a deep breath and hold on tight, because we've hardly started...

There's *Death is the Only Answer*, a 2011 mini-episode in which the Eleventh Doctor meets Albert Einstein, written by four pupils from Oakley CE Junior School as the winning entry in a *Doctor Who Confidential* writing competition. There's *Good as Gold*, a similar competition winner from 2012, this time written by pupils from Ashdene School and broadcast on *Blue Peter*. There's Matt Smith appearing in character as the Doctor in everything from the BBC's *Children in Need* night (he performed a suitably decorous striptease for the charity in 2011, and joined the cast of *Call the Midwife* in 2012), to the *National Television Awards*, which in 2011 saw presenter Dermot O'Leary being delivered to the O2 Arena by the Doctor himself. More recently, Matt Smith has made 'in-character' appearances in the 2013 documentaries *The Science of Doctor Who* and *The Ultimate Guide to Doctor Who*. Then there are the stage shows, including 2010's touring extravaganza *Doctor Who Live: The Monsters are Coming!*, and 2011's *The Crash of the Elysium*, both of which featured pre-recorded footage of Matt as the Doctor (and, for one lucky audience at the latter production on 16 July 2011, a surprise appearance by the man himself). There's the 'immersive walk-through adventure' of *The Doctor Who Experience*. And let's not forget the *Doctor Who* Proms at the Royal Albert Hall, where the Eleventh Doctor defused a bomb in 2010, and joined Clara in swapping seats with members of the audience in 2013.

The 2011 NTAs.

Take another gulp of air, cos we're still not done. Let's not forget *Death of the Doctor*, a 2010 two-parter from *The Sarah Jane Adventures* in which the Eleventh Doctor crosses paths not only with Elisabeth Sladen's Sarah, but also with Katy Manning's Jo Grant. And then there are the games: Matt Smith appears as the Doctor in the 2010 BBC website games *City of the Daleks*, *Blood of the Cybermen*, *TARDIS*, and *Shadows of the Vashta Nerada*, as well as in the same year's Nintendo releases *Evacuation Earth* and *Return to Earth*, in 2011's BBC website escapade *The Gunpowder Plot*, and in the 2012 PS3 game *The Eternity Clock*. And while the Doctor was busy with that lot, River Song told us her life story in 2011's final edition of *Doctor Who Confidential*, and more recently everyone's favourite Sontaran Strax has filed numerous field reports on the BBC website, covering everything from Zygons to Elizabeth I. More recently still, Strax popped up on big screens worldwide on 23 November 2013 to educate audiences, in his own inimitable style, on the finer points of cinema etiquette prior to screenings of *The Day of the Doctor*. Those attending the 3D screenings were treated to an additional introduction by the Tenth and Eleventh Doctors themselves. Phew. Will this madness ever end? Let's hope not. DWM

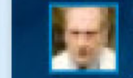
The extra-curricular activities of the Doctor and River (well, *some* of them) can be found on the DVD box sets...

Brian Cox travels by TARDIS for *The Science of Doctor Who*.

OTHER RECURRING CHARACTERS

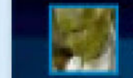
Liz 10 (*The Beast Below, The Pandorica Opens*)

Winston Churchill (*The Beast Below, Victory of the Daleks, The Pandorica Opens, The Wedding of River Song*)



Professor Bracewell (*Victory of the Daleks, The Pandorica Opens*)

River Song (*The Time of Angels/Flesh and Stone, The Pandorica Opens/The Big Bang, The Impossible Astronaut/Day of the Moon, A Good Man Goes to War, Let's Kill Hitler, Closing Time, The Wedding of River Song, The Angels Take Manhattan, The Name of the Doctor*)



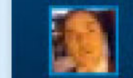
Dr Malokeh (*Cold Blood, The Wedding of River Song*)

Vincent van Gogh (*Vincent and the Doctor, The Pandorica Opens*)

Craig Owens (*The Lodger, Closing Time*)

Sophie (*The Lodger, Closing Time*)

Dorium Maldovar (*The Pandorica Opens, A Good Man Goes to War, The Wedding of River Song*)



Canton Everett Delaware III (*The Impossible Astronaut, Day of the Moon, The Wedding of River Song*)

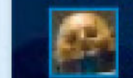
Madame Kovarian (*Day of the Moon, The Curse of the Black Spot, The Rebel Flesh/The Almost People, A Good Man Goes to War, Closing Time, The Wedding of River Song*)

Henry Avery (*The Curse of the Black Spot, A Good Man Goes to War*)

Toby Avery (*The Curse of the Black Spot, A Good Man Goes to War*)

Madame Vastra (*A Good Man Goes to War, The Snowmen, The Crimson Horror, The Name of the Doctor*)

Jenny Flint (*A Good Man Goes to War, The Snowmen, The Crimson Horror, The Name of the Doctor*)



Commander Strax (*A Good Man Goes to War, The Snowmen, The Crimson Horror, The Name of the Doctor*)

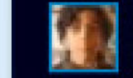
Carter (*Let's Kill Hitler, The Wedding of River Song*)

Charles Dickens (*The Wedding of River Song*)

Brian Williams (*Dinosaurs on a Spaceship, The Power of Three*)

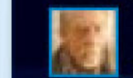
Kate Stewart (*The Power of Three, The Day of the Doctor*)

Dr Simeon/Great Intelligence (*The Snowmen, The Bells of Saint John, The Name of the Doctor*)

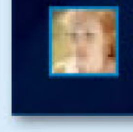


Artie Maitland (*The Bells of Saint John, The Crimson Horror, Nightmare in Silver, The Name of the Doctor*)

Angie Maitland (*The Bells of Saint John, The Crimson Horror, Nightmare in Silver, The Name of the Doctor*)



The Other Doctor (*The Name of the Doctor, The Day of the Doctor*)



Elizabeth I (*The Day of the Doctor*)

THE DWM REVIEW OF 2013

The year when *Doctor Who* celebrated its 50th anniversary proved to be just as memorable as we all hoped. Let's travel back in time 12 months...

FEATURE BY **JASON ARNOPP**

What a year, what a year.

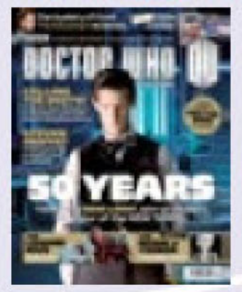
What. A. *Year*.

The 50th anniversary of the world's longest-running science-fiction show. For anyone who lived through those so-called 'wilderness years' between 1989 and 2005, it feels all the more incredible and implausible that, for its golden anniversary, *Doctor Who* has been *the* year's hulking great primetime TV drama event, its 23 November Special heralded by onscreen teasers in train stations and cinemas.

Let's remind ourselves of how the anniversary magic grew, month by giddy month...

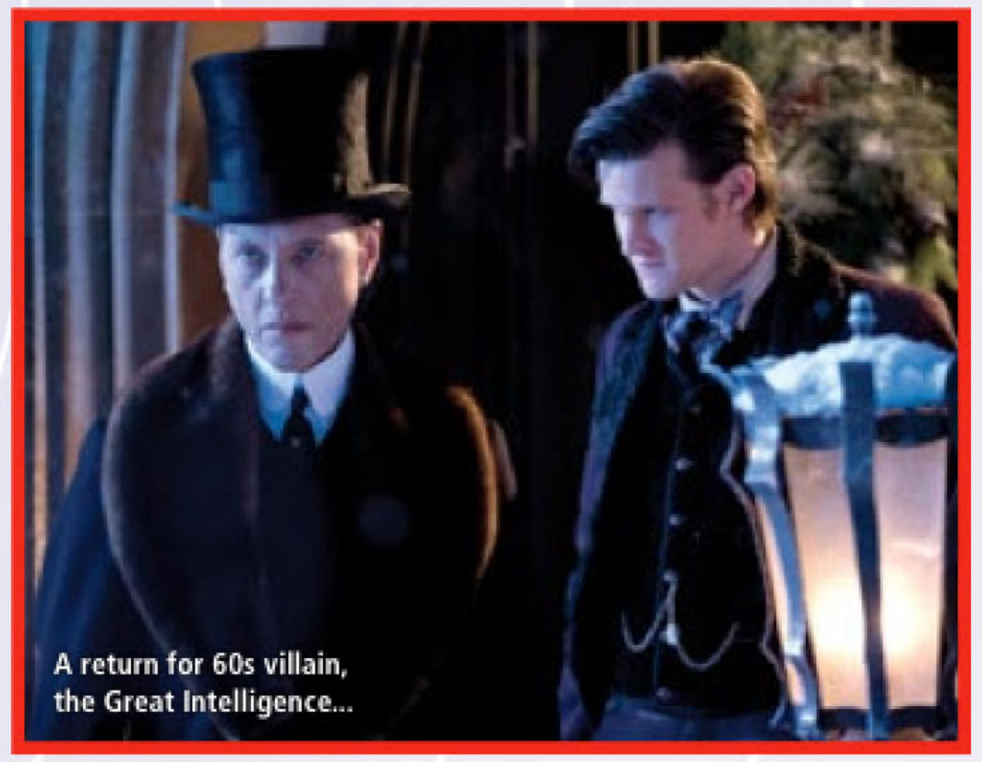
Production designer Michael Pickwoad shows off his new creation...

JANUARY



As **DWM** 456 materialises, with a few new design touches to ensure 2013 sees its best possible frock, the delight of The Great Intelligence's return in Christmas Special *The Snowmen* is still fresh in our minds.

'Oh, I *loved* those stories,' writes showrunner Steven Moffat of 1960s serials *The Abominable Snowmen* and *The Web of Fear*, in his regular *Production Notes* column. 'The first was great, but the second was classic *Doctor Who* in every sense... it takes *Doctor Who* and only *Doctor Who* to concoct a story where the Abominable Snowmen of myth and legend can be found infesting... the London Underground.'



A return for 60s villain, the Great Intelligence...

Such a damned shame that only Episode 1 of *The Web of Fear* exists in the BBC's archives, eh? Ah well, that's just the way it is.

The Christmas Special also unveiled a brand new TARDIS interior, so we speak to Steven and production designer Michael Pickwoad about the old girl's makeover. Turns out the change was partly inspired by practical considerations, as it wouldn't have been possible to move the old set from Cardiff's Upper Boat Studios to the new production base at Roath Lock. Still, the move offered an opportunity for a TARDIS tweak which had been on Steven's mind. "Sometimes I've been guilty," he admits, "of drifting away from the idea that it's not a magic box. It's not a wizard's cabinet. It's a machine and that's somehow more exciting."

Thinking along the same lines – and partly inspired by CERN's Large Hadron Collider! – Michael wanted to "keep the sense of fun, but have a lot more high tech in it. It ought to look as though it can fly and be a little more Gothic in feel."

Director Saul Metzstein swings by for a chinwag about his remarkable work on 2012's *Dinosaurs on a Spaceship*, *A Town Called Mercy* and *The Snowmen*, while teasing us about his stories yet unseen: Mark Gatiss' *The Crimson Horror* ("very funny... terribly creepy") and season finale *The Name of the Doctor* ("genuinely scary monsters!") Coming from the independent film world, where nothing is certain, Saul loves the fact that millions are guaranteed to watch *Doctor Who*. He is especially and justifiably proud of that single shot in *The Snowmen*, which takes us all the way around the TARDIS' exterior, then into Michael Pickwoad's new interior. "For 50 years, *Doctor Who* has been trying to do that shot, so to do it – to make explicit the joke that the TARDIS is bigger on the inside – is the sort of fun game you can play when making this sort of stuff."

Beyond the main TV mothership's gleaming walls, fiendish official tie-in plans are underway to celebrate *Doctor Who*'s landmark year. So many fiendish plans, in fact, you'd swear the Master had teamed up with the Daleks and the Seventh Doctor for a Fiendish Plan-athon. Some of the fruits of these ideas launch this very month, such as the *Destiny of the Doctor* audio series, produced by sonic stalwarts Big Finish and released by AudioGO. The first instalment, Nigel Robinson's *Hunters of Earth*, hits CD and download, to be followed by stories featuring all the Doctors in chronological order, from now until November.

"It seemed fitting," says AudioGO's Michael Stevens, "that we should join forces to celebrate the momentous occasion of *Doctor Who*'s half-century. BBC Worldwide, Big Finish and AudioGO have been publishing the Doctor's audio adventures since 1999 – and in 2013 our listeners will be able to join the Doctor for an adventure with every one of his incarnations."

This chronological Doctor-by-Doctor approach is mirrored elsewhere. Puffin Books launches a run of short ebook stories with Eoin Colfer's First Doctor story *A Big Hand for the Doctor*. Each month will see further e-shorts from heavyweights like Alex Scarrow, Charlie Higson and Neil Gaiman, who will set out to create "a creepy *Doctor Who* monster" in his series-closing Eleventh Doctor tale *Nothing O'Clock*. The British Film Institute also commences a run of monthly screenings at its London Southbank venue with, fittingly enough, 1963's *100,000 BC* on 12 January. It will also air *The Tomb of the Cybermen* (1967), *The Mind of Evil* (1971), *The Robots of Death* (1977), *The Caves of Androzani* (1984), *The Two Doctors* (1985), *Remembrance of the Daleks* (1988), The TV Movie (1996), *Bad Wolf/The Parting of the Ways* (2005), *The Stolen Earth/Journey's End* (2008) and *The Eleventh Hour* (2010) – this latter screening being a double-bill with *The Day of the Doctor*!

DWM's own anniversary contribution begins, in the shape of an epic new comic strip. *Hunters of the Burning Stone* will take us through to June, promising, as writer Scott Gray explains, to act as the strip's "series finale, tying up several plot threads and teasers that began with *The Chains of Olympus* in **DWM** 442!"

January's other offerings include the DVD release of 1964's *The Reign of Terror*, with new animation bridging the gap left by the two missing episodes, and the *Legacy* box set bundling 'lost' 1980 serial *Shada* with 1994 documentary *More Than 30 Years in the TARDIS*. In his review of the latter release, Gary Gillatt contends, '*Shada* can never be completed in any meaningful way. That's because we can never know, for sure, what happens to Skagra's Hat.'

FEBRUARY

Jon Pertwee adorns the cover of **DWM** 457 and is interviewed inside. Yes, we uncover a 1994 interview with the great man, which has remained largely unpublished until now. Back in the day, local news reporters Matt Adams and David Southwell conducted an epic interview with Jon – at his Barnes home, no less! – and kindly allow us to run it in these pages.

The actor is every bit as entertaining and loveably prickly as you want him to be. We glean insights aplenty, such as how his experiences in World War Two shaped his portrayal of a Doctor who always tried to find peaceful solutions to conflict ("War is terrible – anyone who tells you different is a liar"); that he worked in Naval Intelligence ("There is a lot I cannot tell you because of this thing called the Official Secrets Act"); how he met Winston Churchill and received good advice ("He told me to always watch people and there was a lot you could learn about someone's character from the little actions they make"); and how he had wanted his Doctor to sport a high-buttoned Nehru suit, which would instead become the Master's uniform.

"Looking peculiar," reflects Jon, "I knew I was never going to be another Clark Gable, so I was obviously going to be a character actor and the chance of having any great success was going to be remote. Even when I got some success – my first big part as a juvenile lead in the West End in *To Kill a Cat* – I got kicked out of that, despite the fact my father wrote it."

Jon candidly insists that Caroline John's character Liz Shaw "was never right for the show. She left because she was pregnant, but she would have had to go anyway." Neither does he sugar-coat his memories of working with Patrick Troughton on 1972's *The Three Doctors*. "It was a bit of a nightmare... I found Pat difficult to begin with. I did not like his way of working. He would ignore the script. It would completely throw the other actors. I felt it was unprofessional. He was coming onto our show now, it was not his anymore." Thankfully, he adds, "Of course, we got on hugely later on when we were both doing the conventions."

In Jon's honour, this month's *The Fact of Fiction* examines the final Third Doctor TV serial, 1974's *Planet of the Spiders*. Our man David Bryher cannily asserts that, in drawing together various story threads from the Third Doctor's time on the show, producer Barry Letts 'built *Doctor Who*'s very first 'twenty-first-century' season finale.'

Also this month: *Doctor Who*'s executive producer Caroline Skinner leaves the show to join BBC Drama Production and is temporarily replaced for *The Day of the Doctor* by BBC Wales' Head of Drama Faith Penhale; The Special Edition of 1975's indomitable Fourth Doctor serial *The Ark in Space* arrives, with new extra supporting features; Simon Guerrier's *Destiny of the Doctor 2: Shadow of Death* is read by Frazer Hines; and Big Finish issues its box-set of *Gallifrey*'s fifth series.

This month's finest day is arguably 17 February, when Daleks roll across London's Westminster Bridge, to recreate an iconic scene from 1964's *The Dalek Invasion of Earth*, for a hotly-anticipated and Mark Gatiss-penned BBC Two production entitled *An Adventure in Space and Time*. Its saddest day comes shortly after on 21 February when Raymond P Cusick, the genius who designed the Daleks, dies.

Peter Capaldi visits the set of *An Adventure in Space and Time* this month, just for the hell of it. "We stood in the fault locator looking out at the ►

"77 million viewers worldwide! 96% brand recognition in the UK! The level of knowledge that the casual viewer has now is quite frightening."

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◄ TARDIS," Mark will later tell **DWM**, "and had this rather wistful conversation about how Peter thought, once upon a time, that he might have been considered for the Doctor – but that the moment had probably gone."

Somewhere in the grand, cosmic scheme of things, the moment has been prepared for.

MARCH

A new eight-part series of *Doctor Who* starts this month! Well, to be precise, it doesn't start until 30 March with *The Bells of Saint John's* techno-fear mayhem, but we shan't let that stop us from hanging out the bunting, baking soufflés and generally rejoicing in a curiously antiquated fashion, throughout the entire month.

Steven describes *The Bells of Saint John* as "an urban thriller" which brings "outer-space production values to twenty-first-century London." He goes on to consider *Doctor Who*'s remarkable positioning in 2013. "Eight years in," Steven tells us, "even this new version of *Doctor Who is* the classic version, and we have 77 million viewers worldwide... *Doctor Who* has 96% brand recognition in Britain! I love relaunching it, I love starting the story afresh, with a new companion, but the level of knowledge that the casual viewer has now is quite frightening."

Over in *Production Notes*, Steven receives a fan letter from one Russell T Davies in Manchester, who asks, 'Will you bring back the Garm?' in reference to the never-popular moustachioed beast from 1983's *Terminus*. 'When are you coming back?' Steven demands of The Davies, after failing to commission him to write a Garm two-parter. 'Honestly, readers, he said he was just nipping down the shops and could I cover for him? I'm starting to think it was all a trick.'

This issue, we also bring you a chat with former Second Doctor companion Frazer Hines ("They've got a young Doctor now, a young female assistant; they need somebody to get the grannies in. I'm still fit and healthy. And I've got good legs"); and sadly, pay our respects to *Doctor Who* actors Bernard Horsfall and Richard Briers who died in January and February respectively.

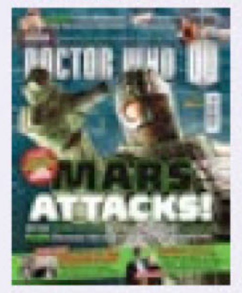
Good grief, there's still more Jon Pertwee banter! Perhaps the most remarkable moment in the closing part of this mighty interview, is Jon crying while recounting how he recently lost "my own stuffed toy that I had forever. I used to take him everywhere with me. I was in New York and I left him on the bedside table in the hotel room... The maid must have thrown him away when cleaning the room. I know it is silly to be so upset, but I'm not over it." And right away, we all want to travel back in time to 1994 and give the Third Doctor a big hug.

28 March sees the reissue of 11 novels from BBC Books' vaults with neatly uniform cover redesigns, ranging from Target novels to the company's more recent tomes. Senior editorial director Albert DePetrillo clarifies, "We didn't want to suggest that these are the best 11 we ever published, because I don't think that's our decision to take. What we wanted to do was give a sense of the range and the depth of the fiction we've published over the years."

Also this month, the new **DWM** Special *The Missing Episodes: The First Doctor* meets fan demand by reprinting telesnaps from missing First Doctor episodes; *Full Circle* writer Andrew Smith brings us this month's *Destiny of the Doctor* entry in Third Doctor tale *Vengeance of the Stones*; and a Special Edition DVD of *The Aztecs* hits the shelves, with new bonus content including *Galaxy 4: Air Lock*!

"Everything came together very nicely when I pitched the idea of an Ice Warrior story on a submarine! 'Dassssss Boot', if you like."

APRIL



This month, you can't *move* for new *Doctor Who* on TV. And there's an Ice Warrior on the cover of **DWM** 459.

"I've been badgering Steven for years, to let me bring back the wonderful Ice Warriors," says *Cold War* writer Mark Gatiss, "and everything came together very nicely when I pitched the idea of a story on a submarine! 'Dassssss Boot', if you like."

We *do* like, Mark. April also sees the broadcast of *The Rings of Akhaten* and *Hide*, from Neil Cross who may be a newcomer to *Who* but far from a newcomer to TV, having written for *Spooks* and created *Luther*. *Doctor Who* and *Sherlock* conspirator Steve Thompson rounds off the month's offerings with the enticingly-titled *Journey to the Centre of the TARDIS*.

We steer the TARDIS back to Summer 2012 for a quick chat with Jenna-Louise Coleman during the recording of *Hide*, the first episode she shot as Clara Oswald. "The dynamic is already there," she tells Benjamin Cook of her onscreen chemistry with Matt Smith. "It's a bit surreal, really. The director Jamie [Payne] told me not to do any work. He said, 'Don't over-think it, don't work too much; just turn up on set, play and pretend'."

Anneke Wills, who played 1960s companion Polly, amusingly confirms that the decade's legendary decadence infiltrated *Doctor Who* as much as any other show. "We were drinking whisky and sherry at lunchtime, and eating steak. But then again, we were young bodies. So we were off to the bar at lunchtime and coming back to rehearsals for the afternoon, and then to the pub before we went home."

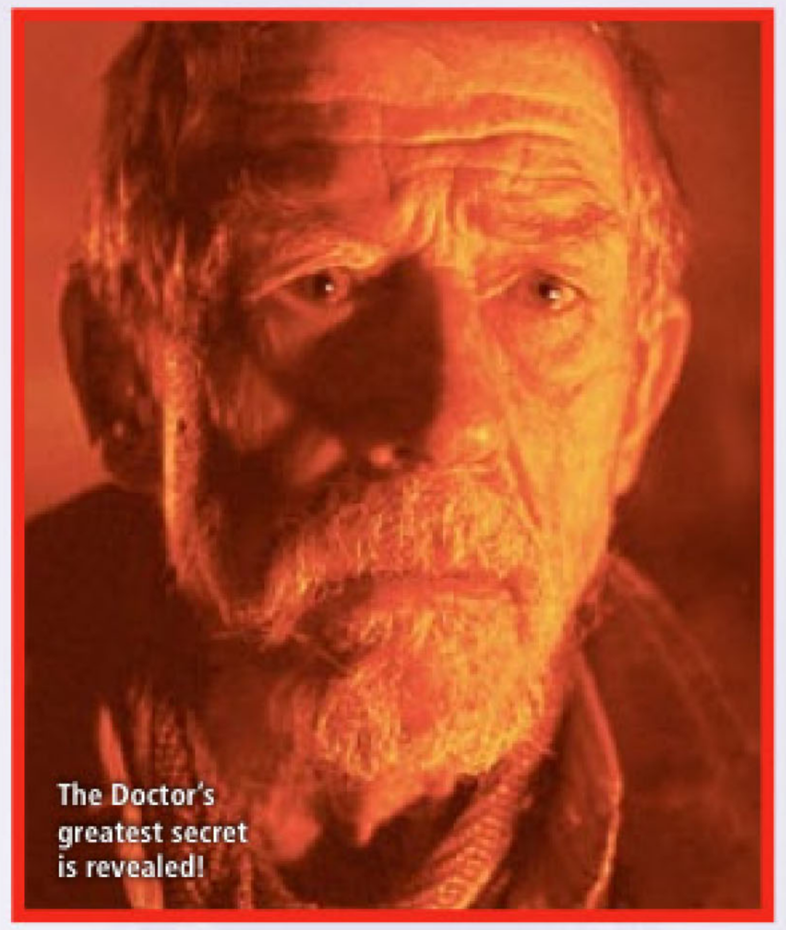
On a slightly more sober footing, the *Destiny of the Doctor* series issues Jonathan Morris' Fourth Doctor story *Babblesphere*, while *The Hand of Fear* villain Eldrad makes a Big Finish comeback in Marc Platt's Fifth Doctor outing *Eldrad Must Die!* Not to be outdone, BBC Books publishes three new Eleventh Doctor novels: Justin Richards' *Plague of the Cybermen*, Nicholas Briggs' *Dalek Generation* and Tommy Donbavand's *Shroud of Sorrow*. "It's great to have them back," says Albert DePetrillo of this range. "They're always the most popular books that we publish. And these releases do have a bit of an anniversary theme!"

Longstanding BBC Wales lynchpin Brian Minchin is announced as *Doctor Who*'s new exec producer. "I think my main challenge," he tells us, "is to match the passion and dedication of the clever readers of **DWM**, many of whom worked out my email address and sent me kind thoughts on my first day. If I can show a new bunch of children how wonderful *Doctor Who* is, I'll be very proud."

Last but far from least, the TARDIS lands in Trafalgar Square on 9 April, for a scene from *The Day of the Doctor*. Crowds gather to watch Matt Smith perform his own stunt, hanging from the base of the blue box high in the air. The spirit of Pertwee lives on.

MAY

Our first stop, as we hurtle towards the series finale, is Mark Gatiss' weird and wonderful *The Crimson Horror* ("It's probably the campest thing I've ever written – and that's saying something!" he says in **DWM** 460), followed by Neil Gaiman's Cyberlicious *Nightmare in Silver*, before we settle down to (possibly) discover *The Name of the Doctor* on 18 May.



The Doctor's greatest secret is revealed!

This stunning episode causes eyes to pop around the world with its opening sequence in which Clara sees and meets various past Doctors. And at the end, oh good God, it's *John Hurt!* And he's the Doctor! But how?! The seemingly epic wait for November begins, leaving us to sift through the wreckage.

DWM 461 – the month's second issue of the mag – finds Steven still recovering a day prior to *The Name of the Doctor*'s transmission, when 'an email pinged into my phone from Brian Minchin, explaining that we'd accidentally sent the entire episode to 210 complete strangers in America... it was one of those emails you have to sit down to read.'

What a hoot, eh? Still, all's well that ends well. Anyway, next up in May we –

'210 PEOPLE!!! 210 complete STRANGERS!!!'

Steven, please stop waving those BAFTA statuettes around. Your eyes look peculiar. Moving swiftly on, we talk to –

'210!!!'

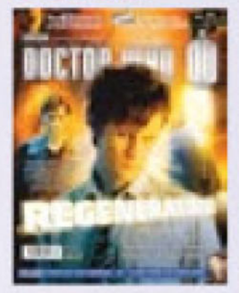
– we talk to Neil Gaiman, about how he "wanted my Cybermen to seem really dangerous, unconquerable." He also describes his marriage to musician Amanda Palmer as "terrible", in the sense that it's dangerous for a writer to be so delighted. "Writing while happy is a lot harder. But I can generate misery. Glaring at a sheet of blank paper will bring it on, especially if it remains resolutely blank."

Neil reveals he tried to persuade the BBC to revive *Doctor Who*, with him at the tiller, back in 2001. "I wanted to say, 'Look, let me have a crack at bringing back *Doctor Who*'... but nobody ever returned my calls." Somewhere, there's an alternate universe where Neil Gaiman brought *Doctor Who* back, although he admits it would have been "very similar" to Russell's take, initially jettisoning the Time Lords and Gallifrey.

This issue's cover story profiles Peter Cushing, the often forgotten Doctor who starred in 1960s movies *Dr Who and the Daleks* and *Daleks' Invasion of Earth 2150 AD*. While Cushing didn't often speak about that work, we reveal his press cuttings and other mementoes which suggest being the Doctor actually meant a great deal to him.

Fans can see newly restored prints of both Cushing films on Blu-ray and DVD this month. Steve Lyons also delivers *Destiny of the Doctor 5: Smoke and Mirrors*; news breaks that Louise Jameson has written 2014's *The Abandoned* for Big Finish; Richard Marson's book *JN-T: The Life and Scandalous Times of John Nathan-Turner* creates a few ripples of controversy; and special edition DVDs of *Inferno* and *The Visitation* are released, along with the new run of TV episodes we've just seen, *Series 7: Part 2*, on DVD and Blu-ray.

JUNE



DWM 462 emerges with the news that The Raggedy Doctor will regenerate into An Actor TBC at Christmas! Matt Smith concludes his press statement by saying, "It's been an honour to play this part, to follow the legacy of brilliant actors, and helm the TARDIS for a spell with 'the ginger, the nose and the impossible one'. But when ya gotta go, ya gotta go – and Trenzalore calls. Thank you guys."

No, Matt, thank *you*. Oh, we could go on all day.

While the media – **DWM**'s *Gallifrey Guardian* included – begins the inevitable guessing game of who the Twelfth Doctor will be, Steven remembers how Matt auditioned for the role of John Watson on *Sherlock* before trying out for the Doctor. 'This young man – 26, damn his eyes – who'd barely ever seen the show, just nailed the Doctor, first time out. [Former exec] Piers Wenger and I went for a drink afterwards, and I think our hands shook. It was the first day of our long trek towards the Eleventh Doctor, and we'd arrived already.'

Richard Franklin, who played UNIT's Captain Mike Yates in 1970s *Who* and has reprised the role on audio, tells us that, if it hadn't been for 70s producer Barry Letts, Yates would have 'rolled a six' during 1974's *Invasion of the Dinosaurs*. "Terrance Dicks had been planning to kill me off in an explosion... but Barry intervened and saved Mike and had him come back in *Planet of the Spiders*."

Jacqueline Farrow's *Relative Dimensions* column tackles a subject close to all our hearts: the challenge of watching *Doctor Who without* being interrupted by babbling loved ones preoccupied with where they've seen the actors before, *etc*. Jac confesses that, during the recent run of *Doctor Who*, she didn't have 'a single 100 per cent straightforward viewing experience', before concluding that some things are ultimately more important: 'That short, uninterrupted time spent together as a family – well, it can be a big deal.'

The *Regeneration* DVD set, out on 24 June, gathers every story in which the Doctor regenerates. This means it marks the DVD début of 1966's *The Tenth Planet*! The missing fourth episode is presented as an animated reconstruction.

Also this month, *The Mind of Evil* arrives on DVD, Nev Fountain writes *Destiny of the Doctor* 6: *Trouble in Paradise*, and it's announced that former *Who* producer Philip Hinchcliffe will be collaborating with Big Finish. Let the Gothic renaissance begin!

JULY

In **DWM** 463, we highlight an anniversary within an anniversary. As our lord and master Tom Spilsbury notes in his editorial, 'It's now 10 years since Lorraine Heggessey and Jane Tranter collaborated in bringing back our favourite TV series to BBC One. Yes, it would be another 18 months before *Rose* actually aired in March 2005 – but it's now a full decade since Russell T Davies was brought on board to mastermind the biggest television comeback of all time, and that's definitely worth celebrating.'

Damn right it is, and that's why Cavan Scott interviews the movers and shakers behind *Doctor Who*'s return. Russell recalls that we have Red Productions supremo Nicola Shindler to thank for ordering him to talk to BBC Head of Drama Jane Tranter at a Manchester soiree (when we subsequently thank Nicola for this, via email, she replies, 'You're all welcome!')

"I thought harping on about *Who* was harming my potential for future work," Russell confesses. "If ►

The Twelfth Doctor is unveiled in a special live show on BBC One. It's *PETER CAPALDI!!!*

◄ it hadn't gone well, it would have been the last time I pitched for the show. I swear I was on the point of moving on... Jane was lovely and enthusiastic, but I thought she was being polite and I'd hear no more about it. I had absolutely no idea the significance she gave that conversation. Talk about lucky!"

Indeed: Jane Tranter was a dyed-in-the-wool *Doctor Who* fan. "Growing up," she tells us, "the only thing I can remember watching with any degree of intensity was *Doctor Who*." Nice! Stars aligned and Russell found himself working with exec producer Julie Gardner. We can't help imagining Mark Gatiss writing a BBC Two drama about it all for the 75th anniversary. *An Adventure in Splott and Time?*

"I'm still very proud of K9," says *Doctor Who* writer Bob Baker of his and late writing partner Dave Martin's creation. "He is still going strong [in his own TV show] and it is gratifying to know that K9 will leave a legacy as a character. There is a NASA Rover named after him! I hope he will be being used in *Doctor Who* and other things long after I'm gone."

On 4 July, the Prince of Wales and the Duchess of Cornwall receive a guided tour of Roath Lock studios, greeted by VIPs, including Matt and Jenna. "The Prince was particularly interested in the mechanics of flying the TARDIS," reports Jenna, "and the storyline for the 50th Anniversary Special, but I didn't give anything away!" On 13 July, the *Doctor Who* Prom 2013 takes everyone's breath away, as Peter Davison and Carole Ann Ford are among the guest presenters.

This month's *Destiny of the Doctor* stars the Seventh Doctor in James Swallow's *Shockwave*, while 1970's *Spearhead from Space* gets a re-release on Blu-ray and the latest **DWM** Special, *The Missing Episodes – The Second Doctor Volume 1* brings the gift of telesnaps to all humanity.

AUGUST

DOCTOR WHO
THE NEW DOCTOR!

August starts about as dramatically as any month in *Doctor Who* could, with a live 4 August BBC One show dedicated to unveiling the Twelfth Doctor! On seeing the ingeniously-framed shot of a mystery actor waiting to stride onstage, a good proportion of 9 million viewers across the world shriek, "That's an *old hand*! It's him off *The Thick of It!*"

Peter Capaldi is revealed – not only as the new Doctor, but as a longstanding *Who* fan and **DWM** reader. After being interviewed by presenter Zoë Ball in the show's final minutes, Peter pens a special letter to YOU. We do love a man with his priorities straight. 'I'm positive the readers of **DWM** will recognise the depth of our team's passion for the show,' he writes, 'and help us make the Twelfth Doctor a worthy incarnation of the greatest Time Lord I know. And I can't wait to see this well worn face in comic form.'

"Perfect casting, just perfect!" Russell T Davies tells **DWM** 464. "And a new golden age begins! That's four golden ages in a row!"

'Did you enjoy our Top Secrecy, by the way?" writes Steven in *Production Notes*. "Nobody knew it would be Peter. Except the betting shops, the newspapers, and people.'

We speak to Neil Cross about the differing fan receptions to *The Rings of Akhaten* and *Hide*, his childhood in which he lived in fear of Daleks murdering family members, and his considerable wisdom on TV writing. "What leads to bad TV more than anything else," he says, "is writers believing they're smarter than their audience, when the reverse is true. The audience will see a twist coming 15 minutes beforehand. So one of the great joys is anticipating the twist that you would expect as an audience member, then subverting it and doing something else entirely."

Alan Barnes delivers Eighth Doctor adventure *Enemy Aliens* for the *Destiny of the Doctor* series; 1973's *The Green Death* gets the Special Edition DVD treatment; and 1967's *The Ice Warriors* makes its welcome début on DVD, with new animated episodes to bridge the gaps left by episodes Two and Three.

SEPTEMBER

DOCTOR WHO
FIVE DOCTORS!

Work gets underway on *Doctor Who*'s Christmas Special. 'Oh, but I'm sad,' writes Steven, on a train zooming towards the 4 September Cardiff readthrough. 'I'm pretending it won't be all emotional, but I'm remembering *The Angels Take Manhattan* readthrough – the sobbing, the walking wounded. And longer ago, *The End of Time* and the final moments of David Tennant. People were stretchered out! Maybe today will be a giggle with party hats? I hope so!' (Next issue, he'll admit, 'I hoped in vain.' Oh dear.)

Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann appear together on the cover of **DWM** 465, having being quizzed inside by Dan Tostevin about Big Finish's multi-Doctor, multi-companion, multi-everything blow-out *The Light at the End*, due in November. "To have us all together is a kind of critical mass of uranium," says Colin, "that should produce something pretty explosive! If you'd said to me in 1983 that 30 years later I'd be doing this, I'd have been very heartened. And surprised!"

"It's a great privilege to follow in the footsteps of such wonderful actors who have played the Doctor," says Sylvester, "and then also be part of that with the future Doctors as well. It's really lovely to be a member of a very, very tiny little club."

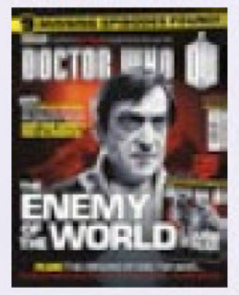
"In Waitrose," booms Tom, "a certain kind of old lady finds me quite interesting."

Steve Thompson turns out to be the most modest scriptwriter around, presenting himself as a constantly learning craftsman despite his many achievements. "Most people," he says, "if they're going to be a carpenter, the first thing they do is make a crappy little woodwork pencil box at school. My first big thing in television was *Sherlock* and the second was *Doctor Who*. I'd never done this before, so of course I did all my learning in public. You write it and then 11 million watch it. And that was my pencil box."

Big Finish unleashes Eddie Robson's Fifth Doctor outing *1963: Fanfare for the Common Men*. It's the opening instalment of a trilogy which script editor Alan Barnes describes as "a chance to acknowledge something slightly outside the anniversary, or see the anniversary as part of something bigger as well. It's not *Doctor Who* continuity stuff, it's real world continuity stuff."

This month's other releases include animated 2003 web series *Scream of the Shalka* on DVD; *Destiny of the Doctor* 9: *Night of the Whisper* by Cavan Scott and Mark Wright; James Goss and Steve Tribe's book *The Doctor: His Lives and Times*; and 1975's *Terror of the Zygons*, which finally hits DVD! All the better for newer fans to do their homework, in advance of 23 November...

OCTOBER



DOCTOR WHO
THE WEB OF FEAR

DWM 466 emerges amid the amazing news that no fewer than *nine* lost instalments of 1967/1968's *The Enemy of the World* and 1968 fan-favourite *The Web of Fear* have been recovered! These finds become available right away, via iTunes.

We stop showering Philip Morris with plaudits and gold just long enough to interview him about his remarkable quest to recover lost television. He puts his success partly down to physically visiting countries like Nigeria, where this latest batch of *Who* episodes were disinterred. "If you call a station where someone hasn't worked there long, and you've got a room full of film they know nothing about, and you call up and ask 'Have you got this?', they don't have the time, or the inclination, to do that. We're boots on the ground. If something's there to be recovered, we'll recover it... It's my job to put smiles on *Doctor Who* fans' faces. Don't lose hope!" Needless to say, we'll be cheering Philip on, every step of the way.

DWM talks to the stars of *An Adventure in Space and Time*, including David Bradley who plays William Hartnell. "He is one of the great unsung heroes of British cinema... In playing him here – both the actor and the man – I feel a responsibility to do him justice. But this is far from just being a biopic of William Hartnell. It's about everyone who worked so hard to create this magical programme. The story works as a piece of human drama on its own."

Andrew Pixley delivers a typically wonderful and meticulous examination of *Doctor Who* co-creator Sydney Newman's career, and we interview *Doctor Who's* first ever director Waris Hussein. "People can't believe my age," he says, "and they say to me, '*How* old *were* you when you did *Doctor Who*?!' I tell them 12. But I'm not going to apologise for that. If Joan Collins can get away with it, why not me?"

He acknowledges that he is *Doctor Who*'s sole surviving creator. "I was there at the beginning. And I'm here now, to answer for Verity Lambert, for Sydney Newman, for Mervyn Pinfield... I represent a whole group of people. I'm their voice now."

The **DWM** 2013 *Season Survey*'s results show readers rank *The Name of the Doctor* as the year's finest episode. A clearly relieved Steven admits, "It was a murderously difficult script to write." He also bags Best Writer, while Dame Diana Rigg and Sir Dan Starkey are pronounced Best Guest Stars, and Saul Metzstein becomes Best Director.

This month's commercially available delights include *The Tenth Planet*'s standalone DVD release, featuring a very rare on-screen interview with William Hartnell; *Lost Treasures*, AudioGO's eighth edition of *Doctor Who At The BBC*; *Destiny of the Doctor* 10: *Death's Deal* by Darren Jones, read by Catherine Tate; Marcus Hearn's glorious door-stopping tome *The Vault*; Big Finish's *Gallifrey* Series VI plus Jonathan Morris' Sixth Doctor tale *1963: The Space Race*; and *Doctor Who: The Complete Seventh Series* on DVD and Blu-ray!

Pardon us while we catch our breath. There's a big month coming up. We know this, because on 19 October the BBC unveils a stunning 50 Years of *Doctor Who* trailer, which probably cost more to make than some of the classic serials. And there's Elisabeth Sladen as Sarah Jane Smith! As Russell T Davies later notes in these pages, 'It took my breath away. How kind of this production team, how lovely, to remember her like that.'

NOVEMBER

'So here it is – well, very nearly. The 50th anniversary!' writes Steven in *Production Notes*. 'Sitting here, typing, I've no idea what secrets have snuck out, but I'm hoping none at all.' Shortly after delivering this column, Steven receives an email from Brian Minchin, explaining that the entirety of *The Day of the Doctor* has accidentally been projected onto major landmarks around the world. A regrettable business.

DWM 467 is a colossal, 116-page Souvenir Issue, the contents of which are probably fresh in your mind. This is hands down the busiest November in *Doctor Who* history. Flicking through listings for the weeks before *The Day of the Doctor* airs, it feels like *everyone* is marking the 50th anniversary.

On 13 November, Professor Brian Cox explores *The Science of Doctor Who* before a studio audience. On 15 November, BBC Three launches its *Doctor Who: Greatest Monsters and Villains Weekend*. Three days later, the channel also delivers wonderful two-hour documentary *Doctor Who: The Ultimate Guide*, with Matt and Jenna playing their onscreen roles as a framing device, plus several past Doctors among the talking heads. On 21 November, BBC Two broadcasts the superb *An Adventure in Space and Time*, nine days after it received a standing ovation at the BFI's Southbank venue's preview screening. And on 22 November, Matthew Sweet presents *The Culture Show: Me, You and Doctor Who*.

Radio offerings include 90-minute Radio 2 documentary *Who is the Doctor?*, while the internet and Red Button service offer some jaw-dropping official *Who*. On the afternoon of 14 November, when mini-episode *The Night of the Doctor* goes live, social media networks go mad – both with glee and arguments about the statute of limitations for online spoilers. Some notions of canonicity dissolve as Paul McGann's Eighth Doctor regenerates into John Hurt's War Doctor! There are more thrills on 20 November, when *The Last Day* pops up.

At 7.50pm on Saturday, 23 November, exactly 50 years after Delia Derbyshire's sinister music unsettled and bewitched BBC One viewers, *The Day of the Doctor* is finally simulcast to 94 countries around the world, on TVs and cinema screens. In 3D! It's also screened at London ExCeL's *Doctor Who* Celebration event, amid a flurry of special FX demonstrations, panels and autographs.

This month's releases include *The Enemy of the World* on DVD; Big Finish's *The Light at the End* on two CD editions, download and limited edition vinyl, Marc Platt's *Companion Chronicle* entitled *The Beginning*, plus John Dorney's *1963: The Assassination Games*; and the final *Destiny of the Doctor* instalment *The Time Machine* written by Matt Fitton, read by Jenna Coleman and featuring the Eleventh Doctor.

DECEMBER

DOCTOR WHO
TIME'S UP!

Ow. Ow. Ouch.

Please... just keep your voice down, would you? Uncle **DWM** is a little bit hungover, mummified in party streamers and stuffed with too much TARDIS-shaped anniversary cake.

It would be easy to think of December 2013 as a bit of a comedown, after last month's blast... were it not for the fact that it will play host to (a) Christmas; and (b) Matt Smith's last ever outing as the Eleventh Doctor, in which he regenerates into Peter Capaldi! No doubt about it, this year has spoiled us rotten. While waiting for the big day, you can always pick up *The Day of the Doctor* and *An Adventure in Space and Time* on shiny discs.

So that's almost it for the most gargantuan year in *Doctor Who* history. We insist that you slap on the *Space and Time* DVD, and watch a certain deleted scene. Yes, it's the one in which David Bradley, in a painstakingly-recreated version of the 1963 TARDIS interior, raises a toast and says, "A Merry Christmas to all of you at home!" **DWM**

'Flicking through listings for the weeks before *The Day of the Doctor* airs, it feels like everyone is marking the 50th anniversary.'

CELEBRATING 50 YEARS

22-24 November saw the biggest official *Doctor Who* event ever! With Doctors, companions and monsters present, it was a weekend to remember...

For three jam-packed days over the anniversary weekend, the ExCeL Centre in London hosted a spectacular celebration of *Doctor Who*'s 50th anniversary. A real family affair, the event was geared to fans of all ages. A legion of children (many kitted out in fezzes, bow ties or scarves) jumped at the opportunity to speak like a Dalek, or to walk like a Cyberman. Older, more studious types (many *also* kitted out in fezzes, bow ties and scarves), sat in on live DVD commentaries of classic episodes, and the exhaustive array of interview panels from all eras of the show.

The main exhibition area was crammed with all sorts of activity, from props, costumes and sets, to demonstrations of make-up and effects. You could even participate in a *Doctor Who*-themed pub quiz! The various celebrities took it in turns to sign autographs, some meeting their audience on the popular Big Finish stand, which no doubt introduced *Doctor Who* on audio to a new generation.

Each day revolved around three major panels held in a vast arena that seated thousands. Matt Smith, Jenna Coleman, Steven Moffat and producer Marcus Wilson arrived on the stage to rapturous applause. The session with past Doctors proved equally popular with fans new and old. Peter, Colin and Sylvester had a great deal of fun with the audience – with Tom Baker being particularly mischievous. The final panel was an explosive demonstration of special effects from Danny Hargreaves. In all, it was a spectacular celebration that will live with attendees forever. **DWM**

Five Doctors appeared at the Celebration – and we managed to get them all in one place at the same time!

A Cyberman is shown off at the Millennium FX demonstration.

Matt and Jenna.

A recreation of Totter's Lane.

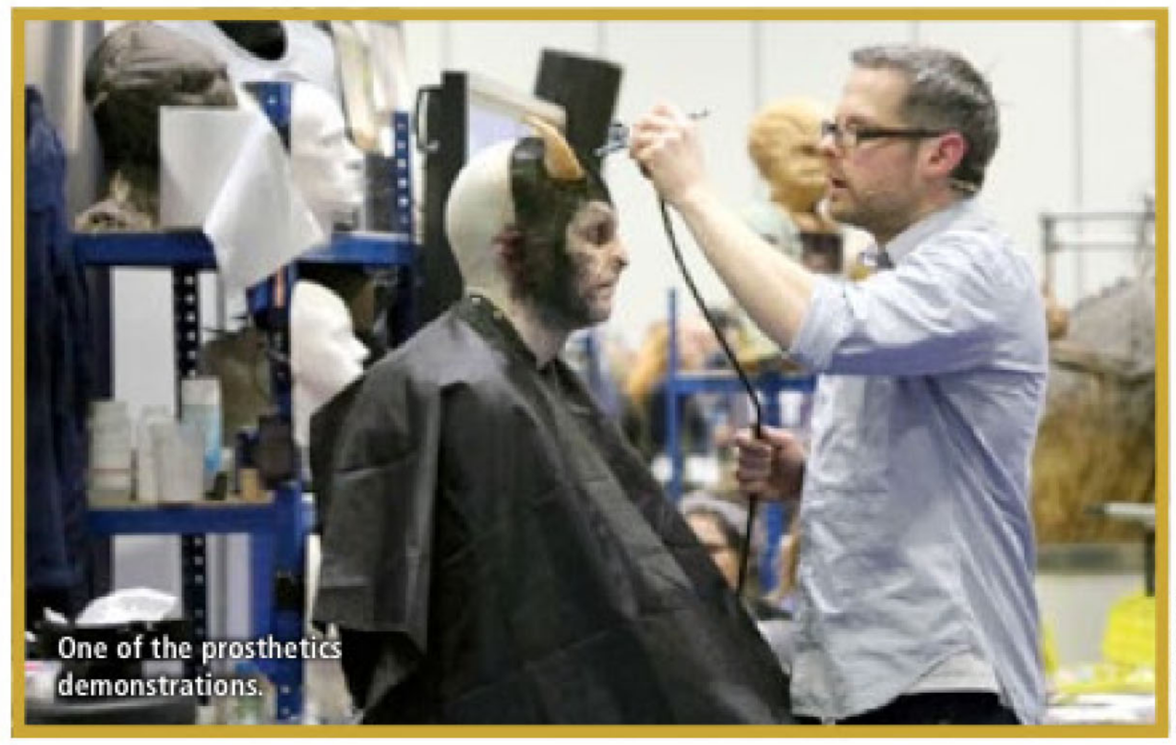
© ED STRADLING

Doctors' costumes – and Bessie!

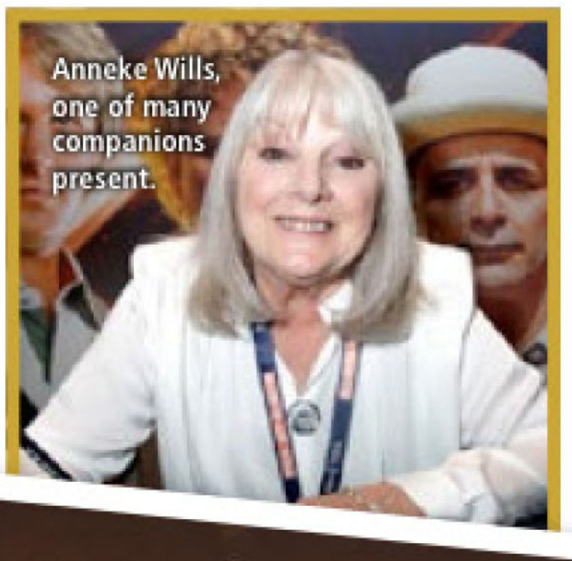
© ED STRADLING

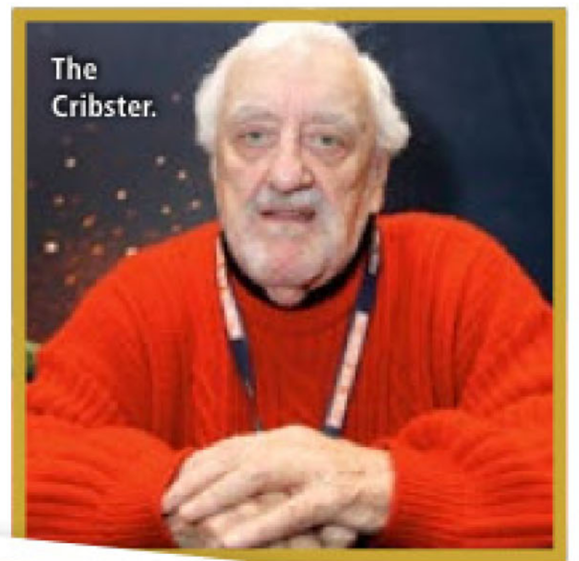
Dallas Campbell and Danny Hargreaves at the special effects show.

A Silurian meets her fans.

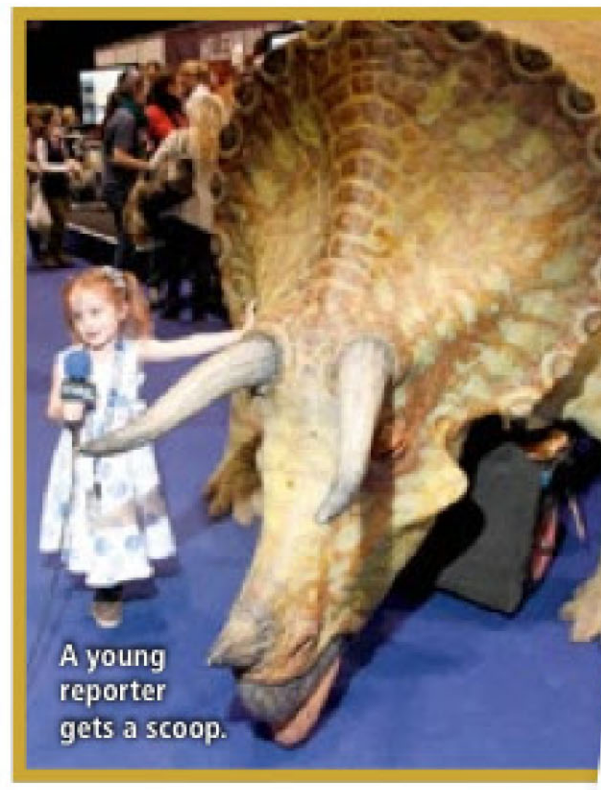

One of the prosthetics demonstrations.

© ED STRADLING


Anneke Wills, one of many companions present.


The Cribster.

Nick Briggs interviews the 1980s Doctors.


A young reporter gets a scoop.

Director Nick Hurran, Steven Moffat, Matt Smith and Jenna Coleman are presented with a Guinness World Record!

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THE TIME TEAM

CHRIS
EMMA
MICHAEL
WILL

The continuing mission to watch all 800 episodes, in order from the start...

THIS ISSUE EPISODE 738 – VOYAGE OF THE DAMNED

UNSINKABLE!

The Team assemble to watch the 2007 Christmas Special, *Doctor Who*'s very own disaster movie!

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

"Welcome to Christmas!" cries Will, as the others arrive on his doorstep. As always, for the Time Team Christmas comes early. Will has mulled wine and shares out mince pies. Rather than seasonal music, however, his iPod speaker dock is blaring out Kylie – just for a change, you understand.

Everyone's in the party spirit. *Voyage of the Damned* is one of the series' highest-rating episodes, but will it prove just as popular this time around?

Following directly on from *Last of the Time Lords*, we rejoin the action as the bow of the *Titanic* crashes through the wall of the TARDIS control room.

"We have a saying in Belfast," says Michael, "that the *Titanic* was fine when it left us. The original was built in Harland and Wolff shipyards."

"Bad Wolff!" says Chris.

Fortunately, the damage to the TARDIS is fixed by flicking a few switches and the Doctor materialises on board the liner, which we will shortly discover is a novelty spaceship version of the *Titanic* bearing holidaymakers to Earth from the planet Sto.

"Kylie is moonlighting as bar staff," says Chris.

"In a maid's outfit," observes Emma, "and the Doctor didn't even glance at her!"

"Shame on him!" says Chris nodding.

"'Kylie Minogue' in the titles," marvels Michael, as her name whooshes by. "God, I'd love to tell my 1988 self that. Amazing."

Kylie, however, is only one familiar face in a glittering cast of many others...

"Geoffrey Palmer!" says Will as we're introduced to the *Titanic*'s Captain. "From *Doctor Who and the Silurians* and *The Mutants*!"

Emma, meanwhile, has spotted someone else – the assiduous Midshipman Frame on his first tour of duty. "It's lovely Russell Tovey!" she says happily.

"It's a good cast," reckons Michael. "George Costigan playing posh! I loved [80s Brit-flick] *Rita, Sue and Bob Too*. Perhaps not entirely suitable for younger readers of this mag."

"I wonder if Rita and Sue had a fondness for... *metal*," says Chris getting a little ahead of himself.

For now, Costigan's character seems harmless enough, if a little smarmy. He plays Max Capricorn, CEO of Capricorn Cruiseliners, who appears on screens around the *Titanic* telling you how great it all is.

Among the guests, celebrating Christmas on board, is another smarmy gent called Rickston Slade.

"That posh man is incredibly rude!" says Emma.

"*Corrie* alert!" says Michael. "It's barmy wonky-eyed Tony Gordon! Actually," he continues, "it's become quite unusual to see aliens who look just like humans."

"Yes," says Emma. "That's got me wondering, though – is Captain Jack meant to be human?"

Weaving his way through all the revellers, the Doctor meets the Heavenly Host – robots that wander the passenger deck distributing tourist information. As one, the Team agree that they're reminiscent of the Voc robots from *The Robots of Death*.

"Robot angels with black, empty-eyes and a suggestion of awareness..." says Emma. "The Doctor's danger senses must be tingling."

The Doctor, however, is too busy finally getting to know Kylie's character – Astrid Peth.

"Her backstory shares a lot of similarities with Alan Moore's space-travelling hostess, Halo Jones," thinks Emma. "She's escaped to the stars, only to find that everything's still the same."

Kylie has work to do, so the Doctor makes friends with a couple at a nearby table. Meet Mr and Mrs Van Hoff: Morvin ("Clive Rowe!" says Chris. "Duke from *Tracy Beaker*!") and Foon ("Debbie Chazen from the brilliant series *The Smoking Room*," adds Will).

"I want to dislike the Van Hoffs," says Emma. "With their gaudiness and gluttony, but they're so cheerful it's impossible not to like them!"

Will waves vaguely at the screen. "Posh men are rude. Bald men are sinister. Fat people are fun. Them's the rules."

The 'fun' couple have won a competition and their snooty fellow travellers clearly think they belong in steerage. "I love the idea of there being a 'down below' in space," says Emma.

"But no jolly Irish people having a jig," says Michael sternly. "There is a distinct lack of Irish people in *Doctor Who*. He's never even been there!"

"Umm," says Chris, tentatively moving out of Michael's reach, "Isn't Gallifrey in Ireland?"

Will is squinting into the middle distance. "You've got Sean in *The Underwater Menace*," he says. "And there's Casey from *The Talons of Weng-Chiang*. Oh! And *Gridlock*'s Brannigan. He was Irish. Well, sort of."

Back in the lamentably non-Irish world of *Voyage of the Damned*, the Doctor has set about making a dream come true for Kylie.

"Teleport bracelets!" laughs Will, as people gather to take a trip down to Earth. "That's very *Blake's 7*!"

"I love *Blake's 7*," says Michael proudly.

"That was a marvellous lecture in Earthonomics from Mr Copper," says Emma as the *Titanic*'s resident expert (played by Clive '*Revelation of the Daleks*' Swift) presents a pretty rum account of Earth-based Christmas traditions.

Mr Copper, the Doctor, Kylie, Rickston, the Van Hoffs and a strange little red creature with a spiky head – called Bannakaffalatta – head down to soak up a little Christmas Eve atmosphere.

"Kylie's enchanting!" coos Emma. "Her reaction to being on another world is infectiously, deliriously giddy. I've never known concrete to be so exciting!"

The Doctor is perturbed by the lack of last-minute shoppers, and he finds someone to explain where everyone's gone.

"Bernard Cribbins," cheers Chris, "making his first canonical appearance in *Doctor Who*!"

"Canon shmanon," says Michael. "A retired policeman, do you think? Perhaps he's waiting for Dr Who and Susie."

Will is enjoying the sly reference to the relatively new annual tradition of a *Doctor Who* Christmas Special: "Looks like people have noticed that London is a dangerous place to spend Christmas these days," he says.

"It's all gone to pot!" says Michael.

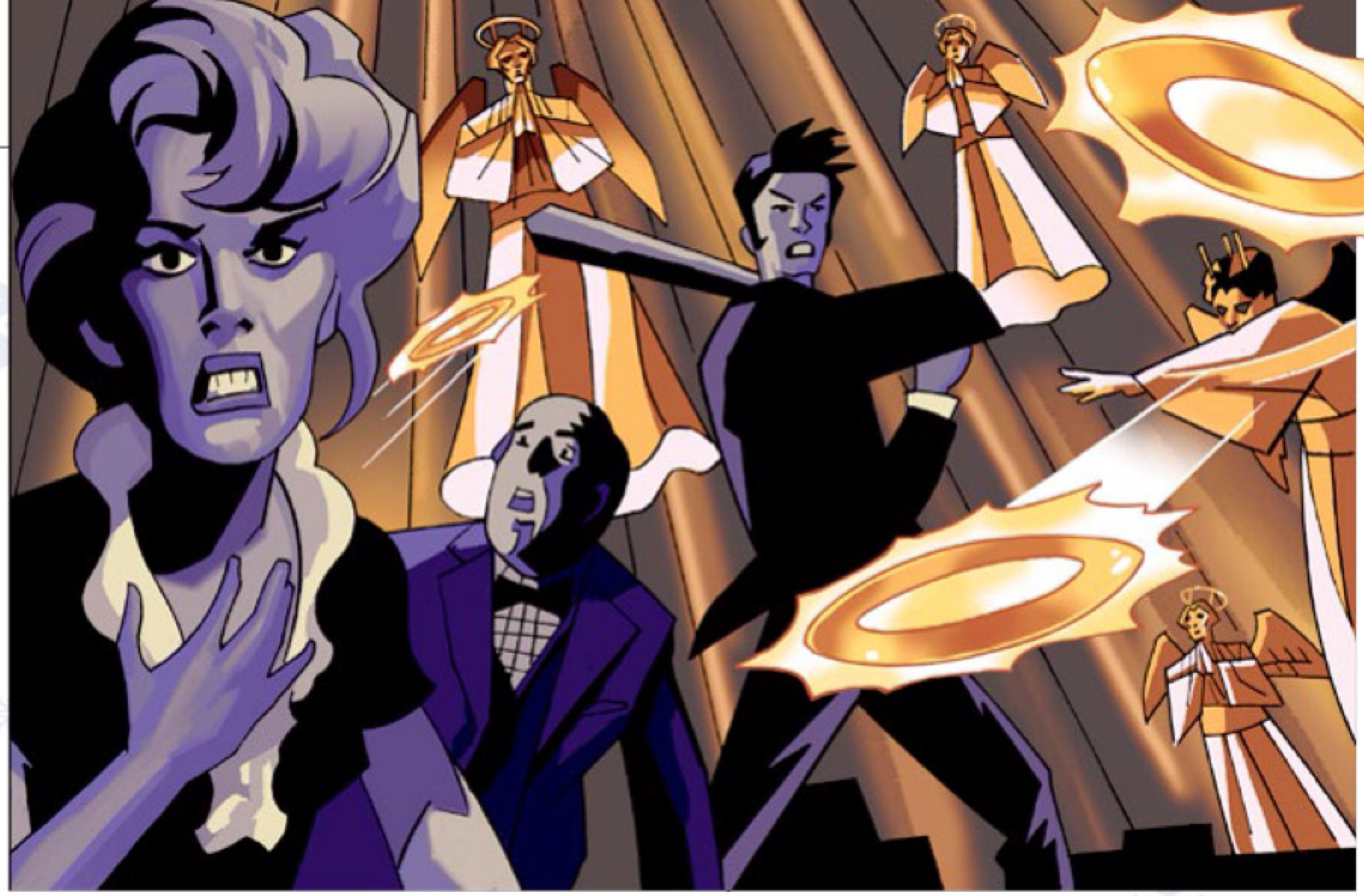
Talking of which, the landing party is unceremoniously beamed back to the *Titanic*, owing to an emergency. Appropriately enough, the band play on regardless.

"Another ho-hum song," says Michael uncharitably, as *The Stowaway* strikes up.

"I much preferred *Song for Ten* and *Love Don't Roam* from the last two Christmas Specials," agrees Will who is nevertheless tapping his foot along with *Doctor Who* composer Murray Gold's latest festive offering.

It soon becomes clear what the emergency is...

"Lovely Geoffey Palmer..." says Michael. "He's sorry for deliberately crashing the ship and I believe him."



> "Astrid's backstory shares a lot of similarities with space-travelling hostess, Halo Jones." – EMMA

"Really?" says Emma. "A dying man with nothing to lose... but would he really be so desperate to help his family he'd be willing to kill countless people? I can't believe he shot Midshipman Frame!"

Frame himself is equally taken aback. "Nobody does confused and pretty quite like Russell Tovey," says Michael.

"*Pretty?!*" says Emma. "I never understood what people see in that boy."

Things aren't looking good for Frame or anyone else on board. Michael is impressed by the spectacle. "We're so used to the great special effects in the show," he says, "it's worth saying how beautifully detailed that shot of the damaged *Titanic* is."

Another kiss for the Doctor...

As the ship falls apart, we see the TARDIS drifting away, out of the reach of the Doctor and his new friends. There's only one thing for it...

"I love the Doctor's stirring speech," says Michael.

His pep talk comes just in time. Being trapped on a crashing spaceship isn't the only thing they have to worry about...

"Robots chanting 'kill' and losing hands!" cheers Michael. "It *is* like *The Robots of Death*."

Will is reminded of something else: "The Host voices are a bit like the Ood. Who are also servants that get taken over by another power..."

"That's a funny little scene between Kylie and Bannakaffalatta," says Emma as the story throws in a bit of light relief in the midst of all the chaos. Bannakaffalatta, it turns out, is a cyborg – a marginalised group in Sto society. Kylie is cool with this, however, saying that they even let cyborgs marry these days.

"How modern!" says Michael, approvingly.

Having contacted the ailing Midshipman Frame, the Doctor and his gang set off through the disintegrating vessel towards the Bridge... but another kind of bridge stands in their way.

"Bridge of doom!" says Michael, as they have to make their way across a creaking gangway. "Hasn't Russell already done the *Galaxy Quest* thing in *The End of the World*?"

"Oops!" says Chris. "There goes Morvin!"

"Blimey!" says Michael, as Morvin tumbles to his death. "That came from nowhere!"

Will, however, isn't particularly moved. "I don't feel very invested in these characters," he says. "One of them plunges to his death and I'm really not bothered."

"You're clearly not a *Tracy Beaker* fan," says Chris, wagging his finger. "I'm ashamed of you."

The Doctor tries to encourage Foon to cross the shaky bridge. Isn't it what Morvin would want her to do? "He don't want nuffin'," she cries, "he's dead!"

They pick their way across the bridge, but shortly come under attack from the Host who, of course, can fly. Bannakaffalatta and Foon sacrifice themselves to save the others. Three down in as many minutes.

This doesn't satisfy Chris however. "No, no, no," he says, shaking his head. "I'm not buying that – the Host's spinning halo discs of death have so far been murdering and decapitating people. Now they just nick the Doctor and Mr Copper. They should be clutching their own bloody stumps by now!"

Having survived, however, the Doctor is determined to trace whoever is controlling the Host, while the others continue on towards the bridge. It's clearly now or never for Kylie, who grabs the Doctor and snogs his face off.

"Now she's kissing the Doctor!" says Michael, getting rather over-excited.

"I think we need to add a snog tally to the cliché counter," says Chris.

"Oh dear," says Will. "Kylie wants to go with the Doctor? That's the *Doctor Who* equivalent of an old cop announcing he has one day to retirement. Does she think she'll be flying away in the TARDIS at the end of this adventure? She should be so lucky." The rest of the team just groan.

As the pair part company, the Doctor manages to persuade a Host that as neither passenger nor crewmember, their orders to kill don't apply to ►

LIKE THAT? WATCH THIS!

Aliens holidaying on Earth? What could possibly go wrong?

WILL SAYS: All aboard for Nostalgia Tours! We're going back to 1987! Swap the people of Sto with the Navarinos, a luxurious cruise with a package tour by bus and Kylie Minogue with Ken Dodd and you can hardly tell the difference!

What *Voyage of the Damned* does for *The Poseidon Adventure*, Seventh Doctor story *Delta and the Bannerman* does for *Hi-de-Hi!* Vicious villain Gavrok ensures that after the evening entertainment at the Shangri-La holiday camp, things only get worse.

Like fellow almost-companion Astrid, mechanic Ray doesn't have the happiest ending – but losing your teenage crush to an alien queen is surely preferable to being dispersed into space dust...

> “Kylie has got what it takes to be a companion. Sadly, that companion is Katarina.” – MICHAEL

him. Stowaways, he argues, should be taken to the authorities. With that, he's granted an audience with Max Capricorn, the villain behind all this mayhem.

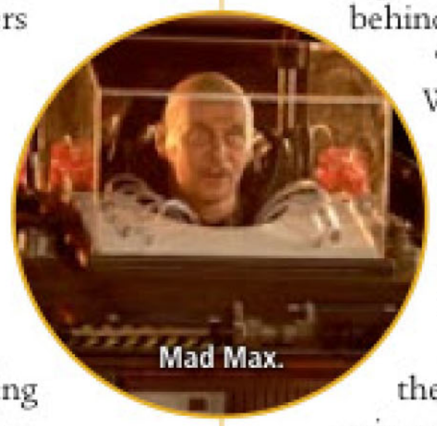
“I think Max's wheelchair thing looks a bit silly,” says Michael. “It's sort of like a big red chest freezer on wheels.”

Will, however, leaps to Max's defence. “I don't think it looks any sillier than a man sitting in half a Dalek,” he says. “It's a very broad performance.”

Max explains that the whole enterprise has been an insurance scam, and the imminent devastation of Earth is a ploy to discredit board members who stabbed him in the back.

“Interesting,” says Emma. “Surely a spin on the *Titanic* insurance scam conspiracy.”

Max explains that after he's rescued from his indestructible compartment, he's going to retire to a planet where the ladies like ‘men of steel'.



Mad Max.

“Max is very Dr Evil,” say Chris, raising a little finger to the corner of his mouth.

“He's certainly rather comical,” adds Will.

Max declares that nothing can stop his plan and orders the Host to kill the Doctor! It's just as well that Kylie managed to get a teleport bracelet working. She's beams in to save her “Time King from Gallibee.” She scoops Max up using a nearby forklift. Before we know what's happening both of them have tumbled off a gantry into the Nuclear Storm Drive engines.

“I can't buy that,” says Chris, who's clearly in a very picky mood today. “The brake line being cut by the Host... why didn't Astrid leap out of the forklift's cabin before it toppled over the edge?”

“She's definitely got what it takes to be a *Doctor Who* companion,” says Michael. “Sadly, that companion is Katarina.”

The dastardly villain may be dealt with, but the ship is still about to crash! With Capricorn dead, however, the Host seem more than happy to obey the Doctor's commands. He gets them to carry him aloft, punching their way through the decks, right the way to the Bridge.

Emma is concerned by the sudden shift in tone. “I'm finding it difficult going from Astrid's sacrifice to the Doctor's silliness on the Bridge. It's all gone a bit *Carry On Doctor*.”

“It's a glorious shot of the *Titanic* flying up from behind Buckingham Palace,” says Michael.

“Return of the fake Queen!” whoops Will. “It's just like *Silver Nemesis*.”

“Never mind that,” say Chris. “Why is Bernard Cribbins working his newspaper stand on Christmas morning? Especially since everyone's left the city anyway.”

With the engines re-engaged at the last minute, the day – Christmas Day – is saved. But it's not over yet. The Doctor realises that, because she was wearing a teleport bracelet, Kylie should have been whisked away to safety and held mid transport. Sadly, the systems were damaged and all he can do is say goodbye.

“Argh!” says Emma. “It's too disconnected to drag our emotions back to tragedy after that skit!”

“It's a much better death scene for Kylie, though,” says Will. “A much stronger emotional moment. David Tennant really delivers the goods.”

“I wonder what their adventures would have been like, had she joined him,” says Chris sadly.

“Still,” says Michael briskly before things get too maudlin, “he didn't keep yakking on to her about Rose, I notice. Or Martha. Perhaps he's learning...”

A rescue ship is soon on its way. Somewhat unfairly the survivors include rude Rickston Slade, who's even found a way to make a fast buck off the back of the disaster.

“Bah,” says Emma, “the slimy git got off scot-free.”

The team are much happier that Midshipman Frame made it. The Doctor and Mr Copper say their goodbyes and head to Earth to find the TARDIS.

“Sorry, Mr Copper,” says Will. “The Doctor is happy to invite sexy young waitresses on board, but you're just not really his type.”

Fortunately, Mr Copper has a credit card that he'd loaded up with fifty million credits. Which works out as a million pounds, apparently.

“Good luck trying to buy a house with a credit card,” say Michael.

“Let's hope that Kylie's yearning to see the stars resonated with the Doctor,” says Emma as he vanishes into the night sky. “With any luck he'll be reinvigorated and enjoy being the space tourist.”

And there's one last surprise – an ‘In memory of Verity Lambert' caption.

“That's a lovely sentiment,” says Michael, “especially at the end of this 50th anniversary year.”

“That wasn't as engaging as the last couple of Christmas Specials,” says Will, in summary.

“It had a great set-up,” says Emma, “and was extremely well paced at the outset...”

“Yes,” says Michael. “I thought it started really well. And Kylie got plenty to do. It was fun. For a Christmas evening after several large gins, you don't really need much more.”

“Although,” say Chris, “maybe they should have waited a little longer between episodes with an ‘angelic' threat. *Blink* was only a few months ago.”

The Team raise their glasses in a Christmas toast. “Merry Christmas, everyone!” **DWM**

AND YOU SAID...

BLAINE COUGHLAN, VIA EMAIL:
There are definite shades of Ace in Astrid as she reveals that she's gone from being a waitress on her home planet to being a waitress again, albeit in a slightly more exotic setting.

PETER SHERIDAN, VIA EMAIL:
This is the first *Doctor Who* episode that really felt like a big budget Hollywood movie. It seems almost a shame that it was only shown on TV.

HELEN PEARSON, VIA EMAIL:
I loved Astrid and wish she'd stayed! I know Kylie's busy being a megastar, but couldn't she have spared some time to have some more adventures?

Kylie: Shades of Ace?

TERRY WRIGHT, VIA EMAIL:
It doesn't seem right that Slade survived – and even made a profit – but I guess that's real life. The good guys don't always make it, sadly.

MARK NORRIS, VIA EMAIL:
The ending in the ‘snow' with Mr Copper is really uplifting and Christmassy. Perhaps the Doctor could go back to visit him one day and see how he's spent his fortune?

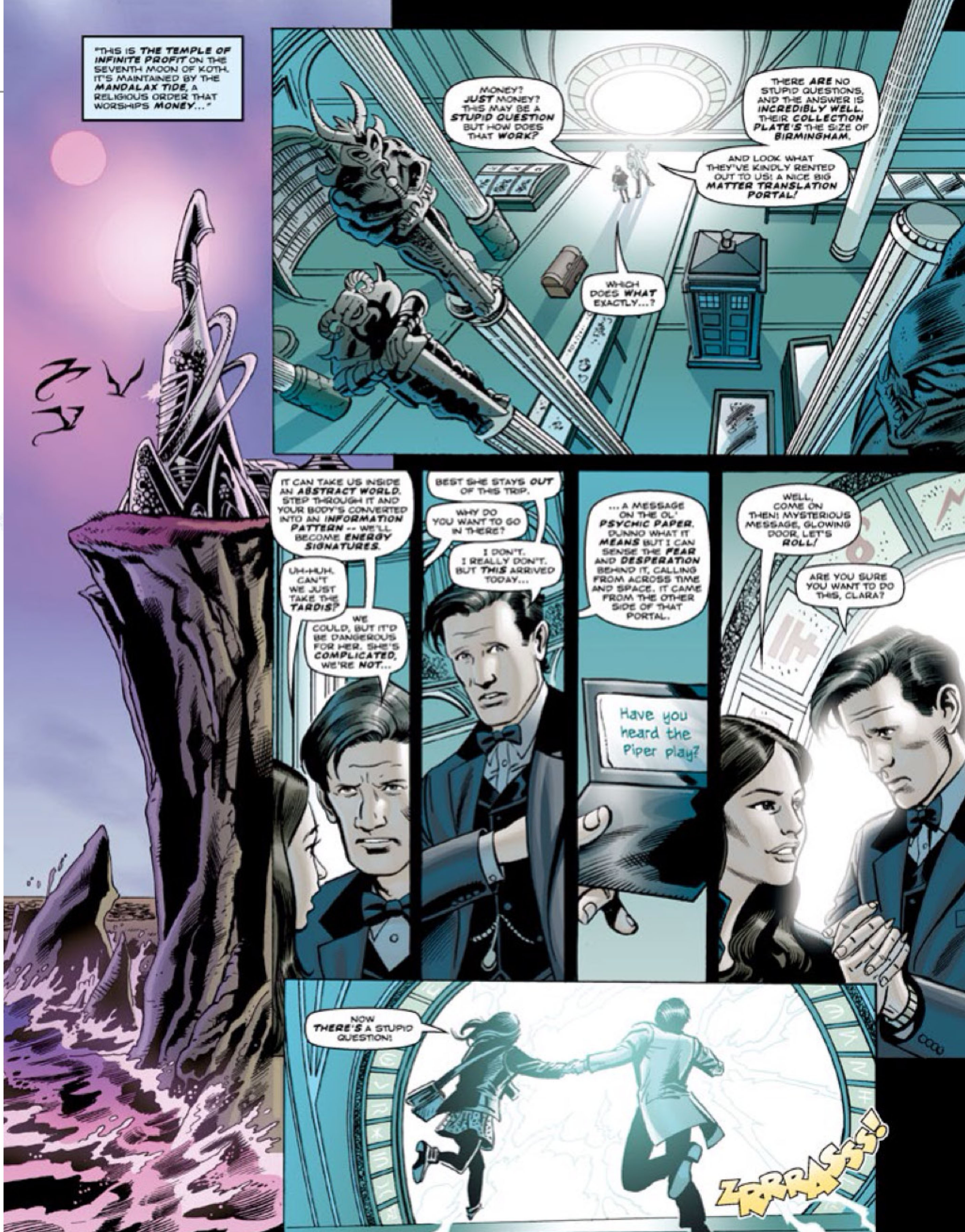
In issue 469, The Time Team will be checking in on Martha Jones during her secondment to *Torchwood*, and issue 470 they'll be reunited with Donna Noble who's changed her mind and has decided to travel with the Doctor in *Partners in Crime*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 11.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,670

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 235

ONE OR MORE REGULARS INCARCERATED.... 279

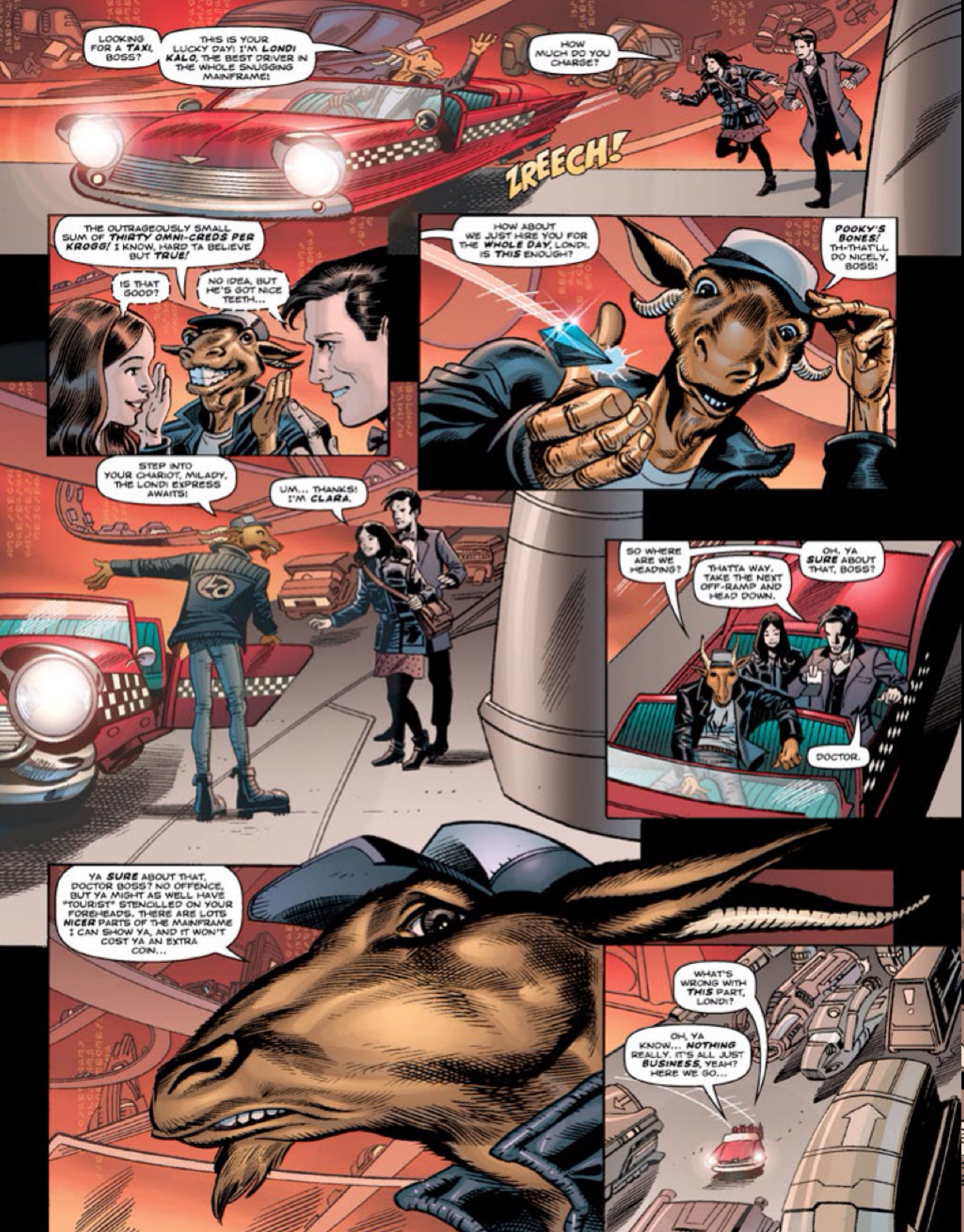


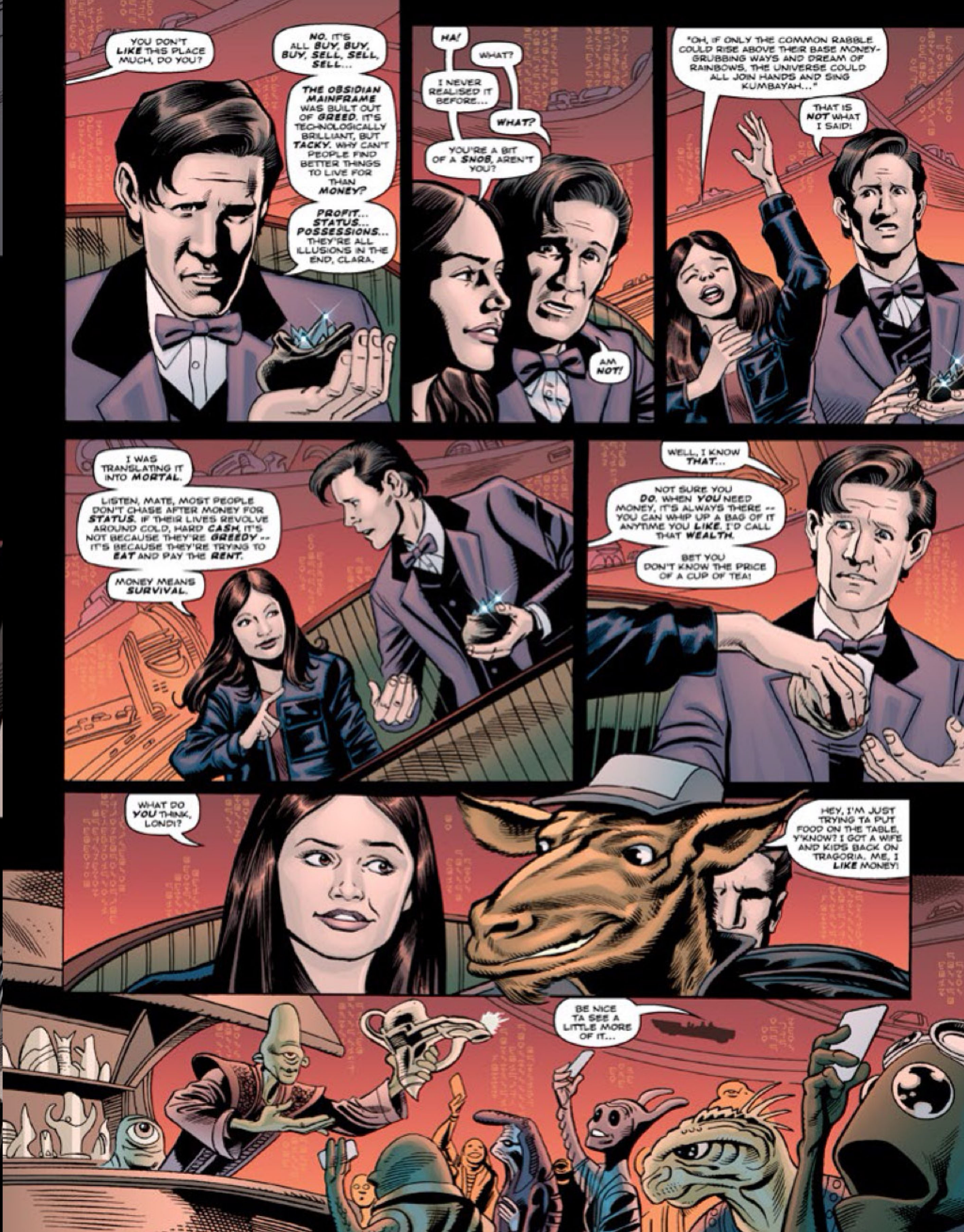
“THIS IS THE TEMPLE OF INFINITE PROFIT ON THE SEVENTH MOON OF KOTH. IT'S MAINTAINED BY THE MANDALAX TIDE, A RELIGIOUS ORDER THAT WORSHIPS MONEY...”
MONEY? JUST MONEY? THIS MAY BE A STUPID QUESTION BUT HOW DOES THAT WORK?
THERE ARE NO STUPID QUESTIONS, AND THE ANSWER IS INCREDIBLY WELL. THEIR COLLECTION PLATE'S THE SIZE OF BIRMINGHAM.
AND LOOK WHAT THEY'VE KINDLY RENTED OUT TO US! A NICE BIG MATTER TRANSLATION PORTAL!
WHICH DOES WHAT EXACTLY...?
IT CAN TAKE US INSIDE AN ABSTRACT WORLD. STEP THROUGH IT AND YOUR BODY'S CONVERTED INTO AN INFORMATION PATTERN -- WE'LL BECOME ENERGY SIGNATURES.
UH-HUH. CAN'T WE JUST TAKE THE TARDIS?
WE COULD, BUT IT'D BE DANGEROUS FOR HER. SHE'S COMPLICATED, WE'RE NOT...
BEST SHE STAYS OUT OF THIS TRIP.
WHY DO YOU WANT TO GO IN THERE?
I DON'T. I REALLY DON'T. BUT THIS ARRIVED TODAY...
...A MESSAGE ON THE OL' PSYCHIC PAPER. DUNNO WHAT IT MEANS BUT I CAN SENSE THE FEAR AND DESPERATION BEHIND IT, CALLING FROM ACROSS TIME AND SPACE. IT CAME FROM THE OTHER SIDE OF THAT PORTAL.
Have you heard the Piper play?
WELL, COME ON THEN! MYSTERIOUS MESSAGE, GLOWING DOOR, LET'S ROLL!
ARE YOU SURE YOU WANT TO DO THIS, CLARA?
NOW THERE'S A STUPID QUESTION!
ZRRRASSS!

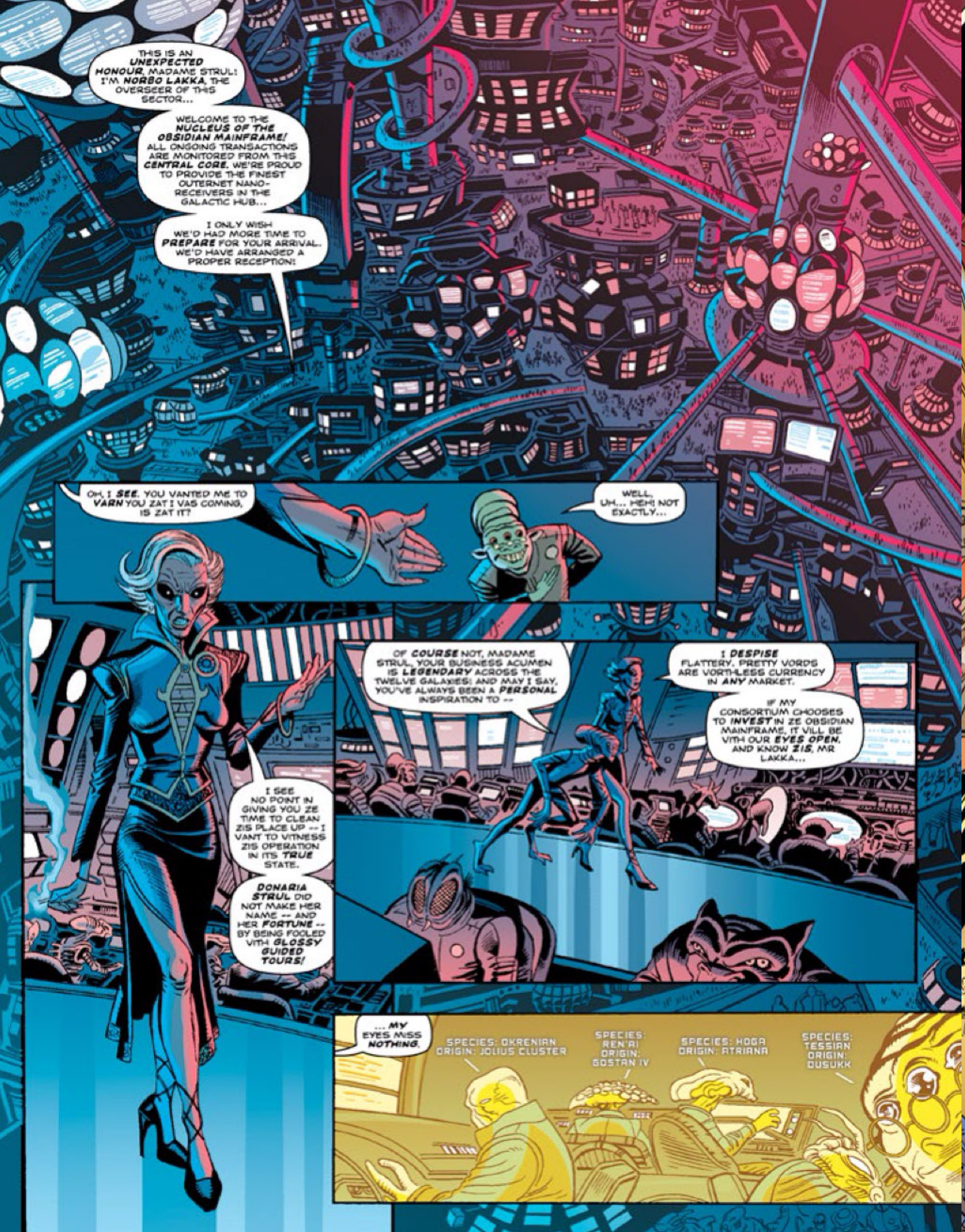
PAY THE PIPER PART ONE

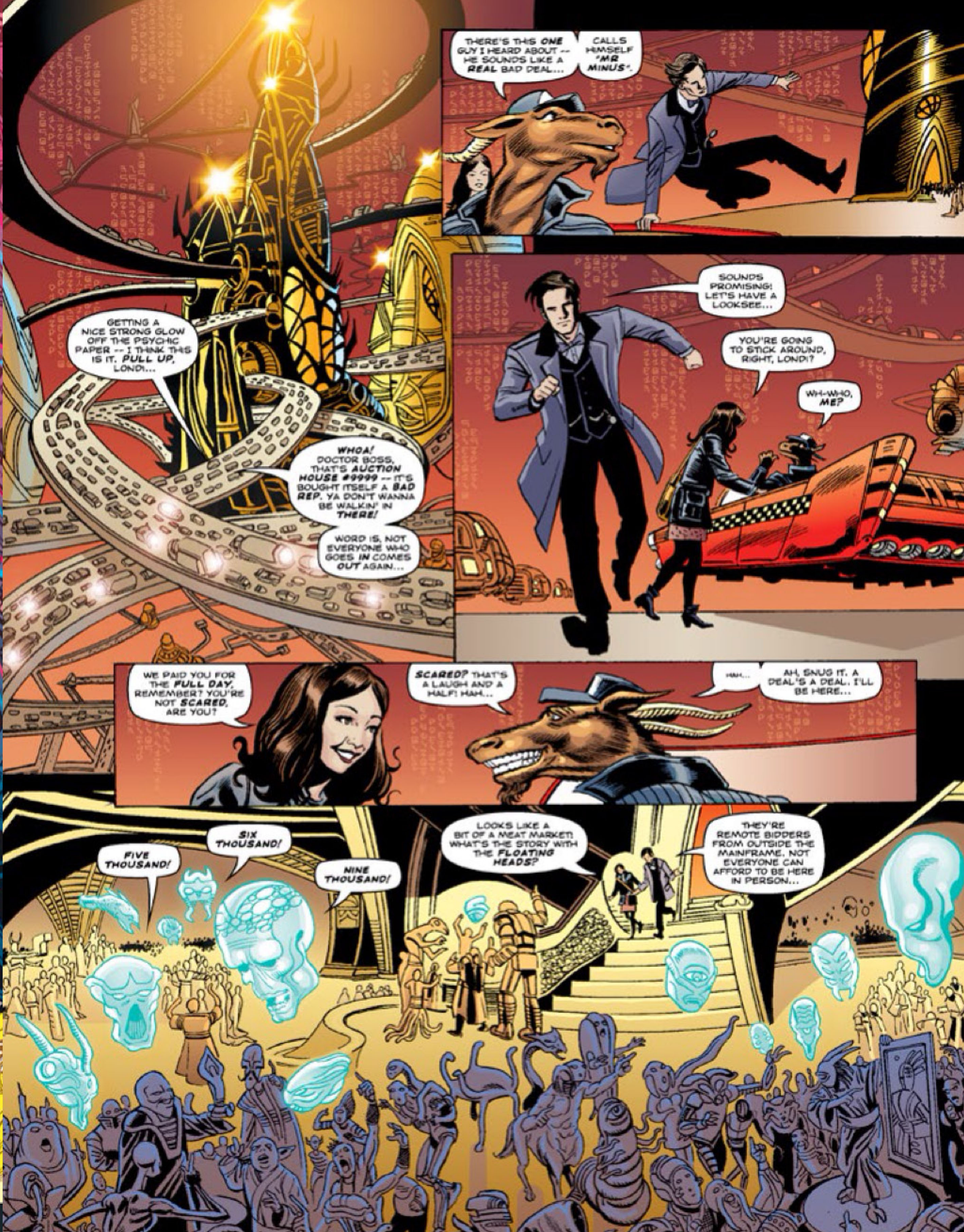
STORY: **SCOTT GRAY** • PENCIL ART: **MIKE COLLINS** • INKS: **DAVID A ROACH** • COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE** • EDITORS: **TOM SPILSBURY & PETER WARE**

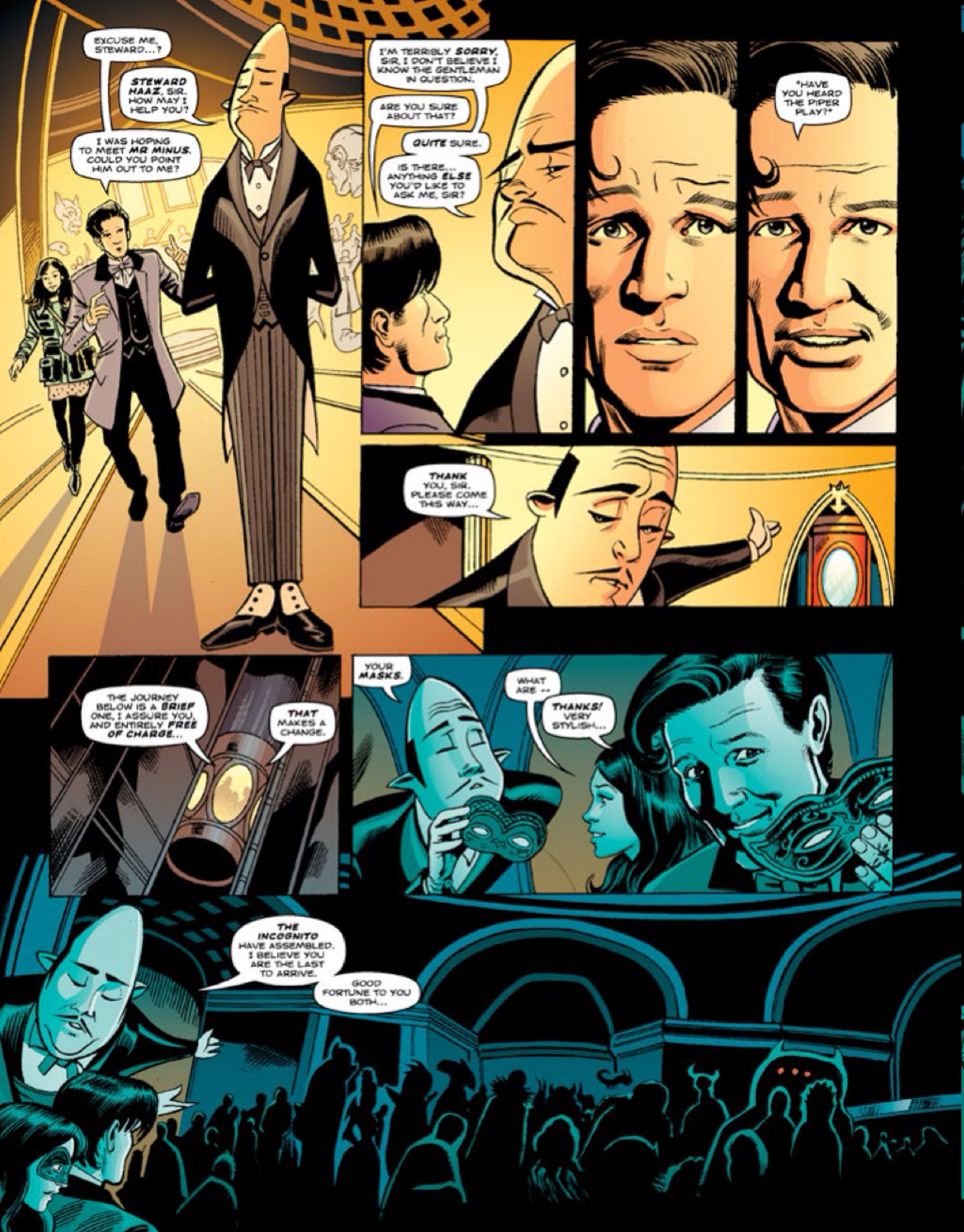
WELCOME TO THE OBSIDIAN MAINFRAME!
YOU CAN BUY OR SELL JUST ABOUT ANYTHING IN HERE. MILLIONS OF WORLDS, SPECIES AND CORPORATIONS USE IT EVERY DAY.
PEOPLE SUBMIT GOODS FROM ANYWHERE IN THE GALAXY. THEY GET CONVERTED INTO ENERGY, SOLD, THEN TURNED BACK INTO MATTER WHEN THEY GO THROUGH AN EXIT PORTAL TO THE BUYER...
AND THE BUYER CAN BE ANYWHERE.
SO IT'S GALACTIC EBAY!
AND WE'RE NOT... SOLID ANYMORE? I STILL FEEL SOLID...
WE'RE INFORMATION NOW, CLARA -- LOTS AND LOTS OF LITTLE ALGORITHMS DESCRIBING OUR PHYSICAL MAKE-UP, BUT MAKE NO MISTAKE...
... IF YOUR BODY DISINTEGRATES INSIDE THE MAINFRAME, THEN YOU BITE THE DUST, YOU'RE WORM FOOD, YOU'VE BOUGHT THE FARM, POPPED YOUR CLOGS, KICKED THE BUCK --
OKAY, OKAY, I GET THE PICTURE! BOY, YOU'RE A LAUGH A MINUTE TODAY. SO WHERE DO WE GO NOW?
HALT! YOUR INTRINSIC VALUE MUST BE ESTABLISHED!
WHAT -- ?!
IT'S JUST A VERIFIER. IT WANTS TO SEE HOW MUCH WE'RE WORTH...
TAKE A LOOK AT THESE, CHUNKY...
EVALUATE! EVALUATE!
PANDONIAN SAPPHIRES FROM THE FIRST DYNASTY OF TOOBA THE UNSTEADY. CURRENT MARKET VALUE: TWELVE THOUSAND AND SIXTY OMNI-CREDS.
CAVEAT EMPTOR.
PERCENTAGE FEE CLAIMED. HAVE A RICH DAY.
HEY! GIVE THAT BACK!
NOTHING COMES FOR FREE IN HERE, CLARA.
HOW DO WE FIND THE PERSON WHO SENT THE MESSAGE? THIS PLACE IS HUGE...
THE PSYCHIC PAPER'S GIVEN ME A ROUGH IDEA OF THE SENDER'S POSITION SO WE SHOULD BE FAIRLY CLOSE. WE'RE GOING TO NEED SOME TRANSPORT...

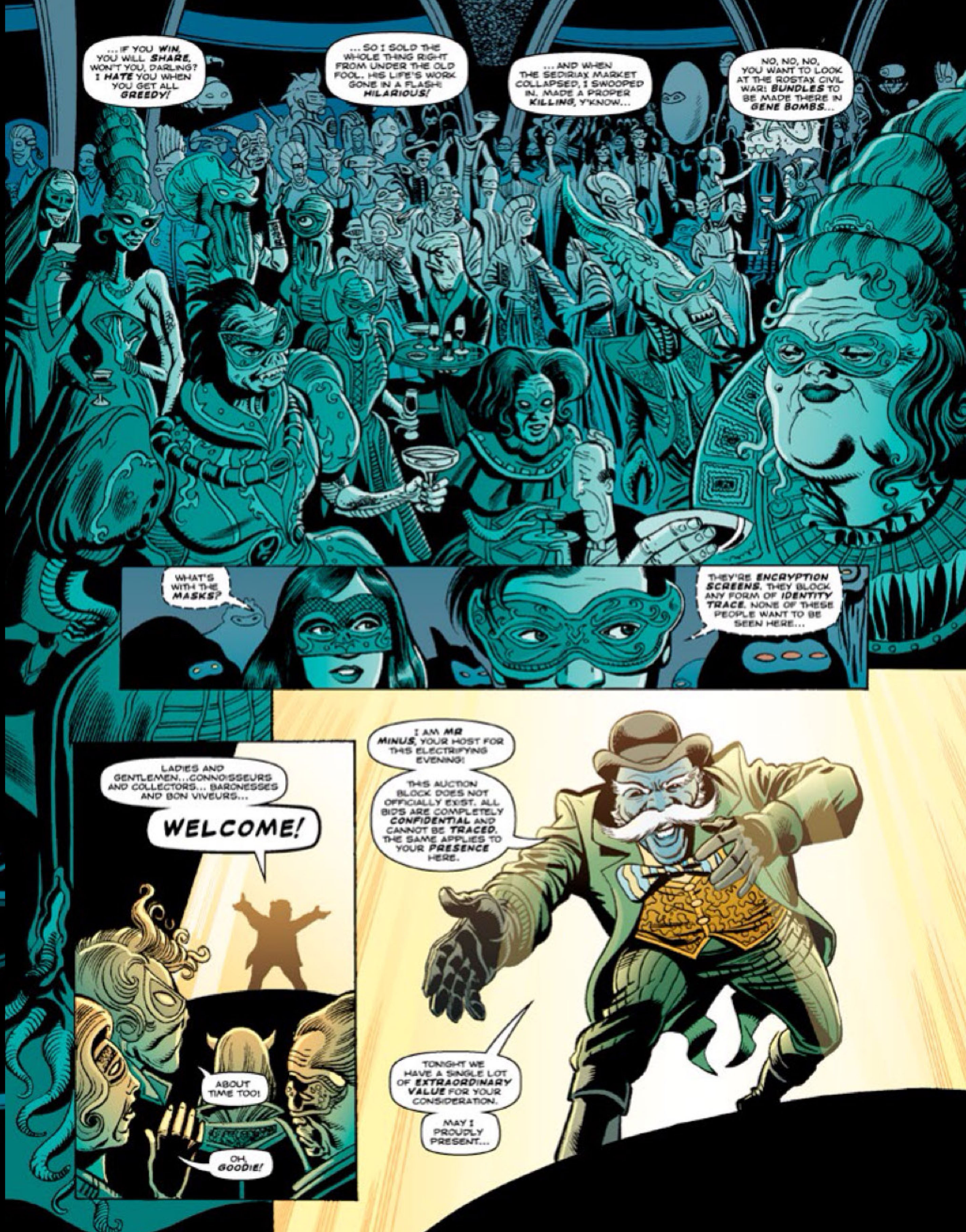

LOOKING FOR A **TAXI**, BOSS?
THIS IS YOUR LUCKY DAY! I'M **LONDI KALO**, THE BEST DRIVER IN THE WHOLE SNUGGING MAINFRAME!
HOW MUCH DO YOU CHARGE?
ZREECH!
THE OUTRAGEOUSLY SMALL SUM OF **THIRTY OMNI-CREDS PER KROGG!** I KNOW, HARD TA BELIEVE BUT **TRUE!**
IS THAT GOOD?
NO IDEA, BUT HE'S GOT NICE TEETH...
HOW ABOUT WE JUST HIRE YOU FOR THE **WHOLE DAY**, LONDI. IS **THIS** ENOUGH?
POOKY'S BONES! TH-THAT'LL DO NICELY, BOSS!
STEP INTO YOUR CHARIOT, MILADY. THE LONDI EXPRESS AWAITS!
UM... THANKS! I'M **CLARA**.
SO WHERE ARE WE HEADING?
THATTA WAY. TAKE THE NEXT OFF-RAMP AND HEAD DOWN.
OH, YA **SURE** ABOUT THAT, BOSS?
DOCTOR.
YA **SURE** ABOUT THAT, DOCTOR BOSS? NO OFFENCE, BUT YA MIGHT AS WELL HAVE "TOURIST" STENCILLED ON YOUR FOREHEADS. THERE ARE LOTS **NICER** PARTS OF THE MAINFRAME I CAN SHOW YA, AND IT WON'T COST YA AN EXTRA COIN...
WHAT'S WRONG WITH **THIS** PART, LONDI?
OH, YA KNOW... **NOTHING** REALLY. IT'S ALL JUST **BUSINESS**, YEAH? HERE WE GO...

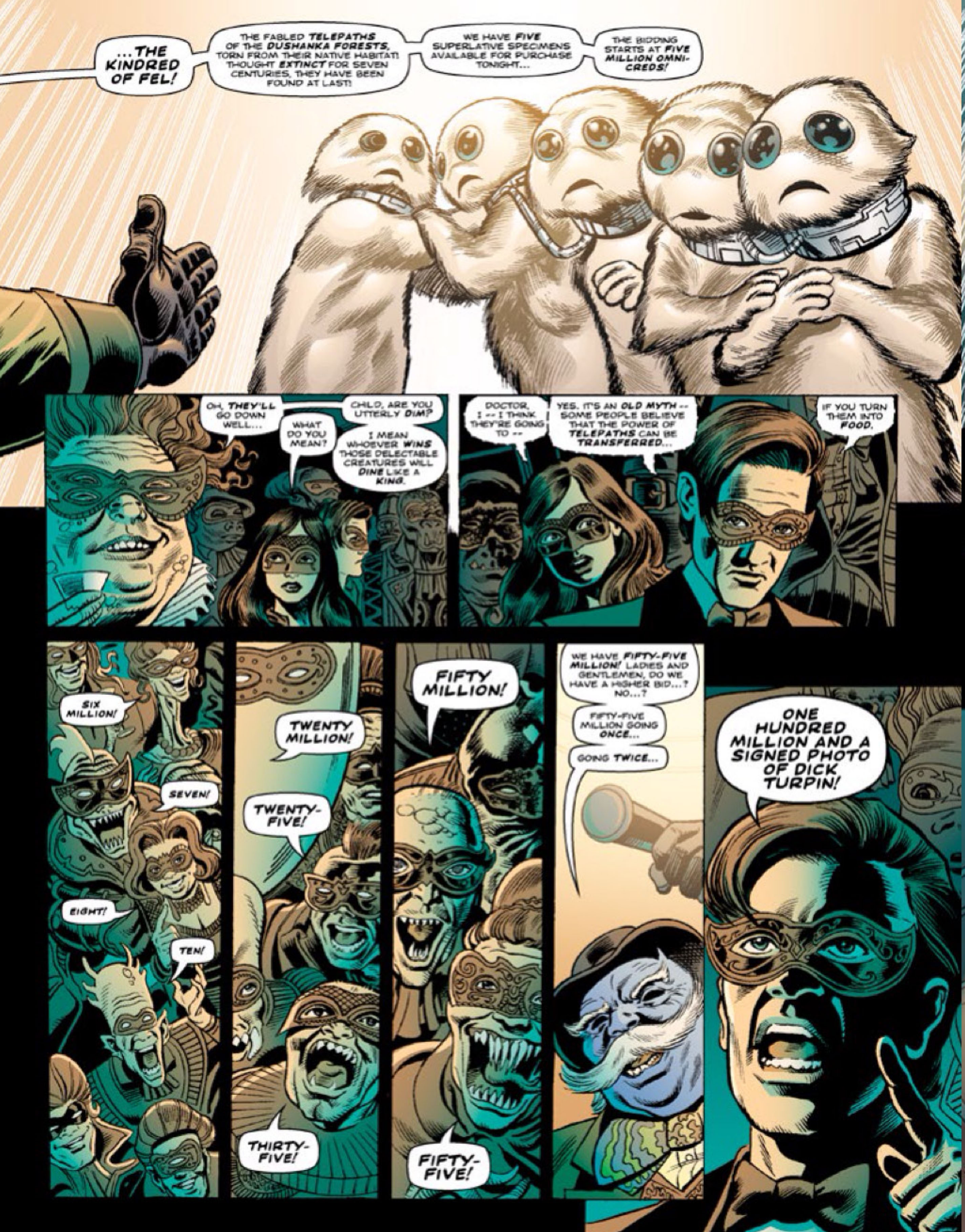

YOU DON'T **LIKE** THIS PLACE MUCH, DO YOU?
NO. IT'S ALL **BUY, BUY, BUY, SELL, SELL, SELL**...
THE OBSIDIAN MAINFRAME WAS BUILT OUT OF **GREED**. IT'S TECHNOLOGICALLY BRILLIANT, BUT **TACKY**. WHY CAN'T PEOPLE FIND BETTER THINGS TO LIVE FOR THAN **MONEY?**
PROFIT... STATUS... POSSESSIONS... THEY'RE ALL ILLUSIONS IN THE END, CLARA.
HA!
WHAT?
I NEVER REALISED IT BEFORE...
WHAT?
YOU'RE A BIT OF A **SNOB**, AREN'T YOU?
AM **NOT!**
"OH, IF ONLY THE COMMON RABBLE COULD RISE ABOVE THEIR BASE MONEY-GRUBBING WAYS AND DREAM OF RAINBOWS, THE UNIVERSE COULD ALL JOIN HANDS AND SING KUMBAYAH..."
THAT IS **NOT** WHAT I SAID!
I WAS TRANSLATING IT INTO **MORTAL**.
LISTEN, MATE, MOST PEOPLE DON'T CHASE AFTER MONEY FOR **STATUS**. IF THEIR LIVES REVOLVE AROUND COLD, HARD **CASH**, IT'S NOT BECAUSE THEY'RE **GREEDY** -- IT'S BECAUSE THEY'RE TRYING TO **EAT** AND PAY THE **RENT**.
MONEY MEANS **SURVIVAL**.
WELL, I KNOW **THAT**...
NOT SURE YOU **DO**. WHEN **YOU** NEED MONEY, IT'S ALWAYS THERE -- YOU CAN WHIP UP A BAG OF IT ANYTIME YOU **LIKE**. I'D CALL THAT **WEALTH**.
BET YOU DON'T KNOW THE PRICE OF A CUP OF TEA!
WHAT DO **YOU** THINK, LONDI?
HEY, I'M JUST TRYING TA PUT FOOD ON THE TABLE, Y'KNOW? I GOT A WIFE AND KIDS BACK ON TRAGORIA. ME, I **LIKE** MONEY!
BE NICE TA SEE A LITTLE MORE OF IT...

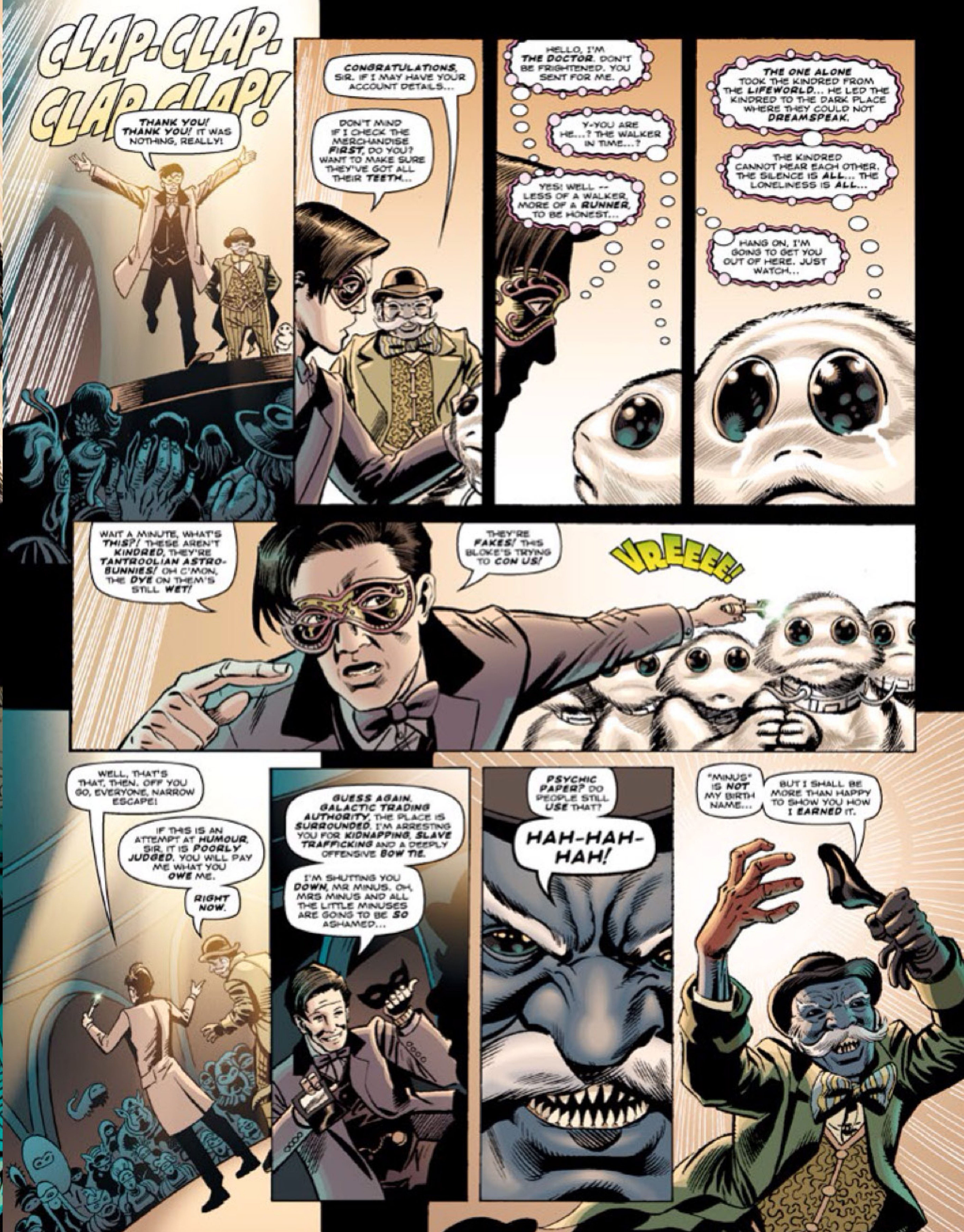

THIS IS AN **UNEXPECTED HONOUR**, MADAME STRUL! I'M **NORBO LAKKA**, THE OVERSEER OF THIS SECTOR...
WELCOME TO THE **NUCLEUS OF THE OBSIDIAN MAINFRAME!** ALL ONGOING TRANSACTIONS ARE MONITORED FROM THIS **CENTRAL CORE.** WE'RE PROUD TO PROVIDE THE FINEST OUTERNET NANO-RECEIVERS IN THE GALACTIC HUB...
I ONLY WISH WE'D HAD MORE TIME TO **PREPARE** FOR YOUR ARRIVAL. WE'D HAVE ARRANGED A PROPER RECEPTION!
OH, I **SEE.** YOU VANTED ME TO **VARN** YOU ZAT I VAS COMING, IS ZAT IT?
WELL, UH... HEH! NOT EXACTLY...
I SEE NO POINT IN GIVING YOU ZE TIME TO CLEAN ZIS PLACE UP -- I VANT TO VITNESS ZIS OPERATION IN ITS **TRUE** STATE.
DONARIA STRUL DID NOT MAKE HER NAME -- AND HER **FORTUNE** -- BY BEING FOOLED VITH **GLOSSY GUIDED TOURS!**
OF **COURSE** NOT, MADAME STRUL. YOUR BUSINESS ACUMEN IS **LEGENDARY** ACROSS THE TWELVE GALAXIES! AND MAY I SAY, YOU'VE ALWAYS BEEN A **PERSONAL** INSPIRATION TO --
I **DESPISE** FLATTERY. PRETTY VORDS ARE VORTHLESS CURRENCY IN **ANY** MARKET.
IF MY CONSORTIUM CHOOSES TO **INVEST** IN ZE OBSIDIAN MAINFRAME, IT VILL BE VITH OUR **EYES OPEN**, AND KNOW **ZIS**, MR LAKKA...
... MY EYES MISS **NOTHING.**
SPECIES: OKRENIAN ORIGIN: JOLIUS CLUSTER
SPECIES: REN'AI ORIGIN: GOSTAN IV
SPECIES: HOGA ORIGIN: ATRIANA
SPECIES: TESSIAN ORIGIN: OUSUKK

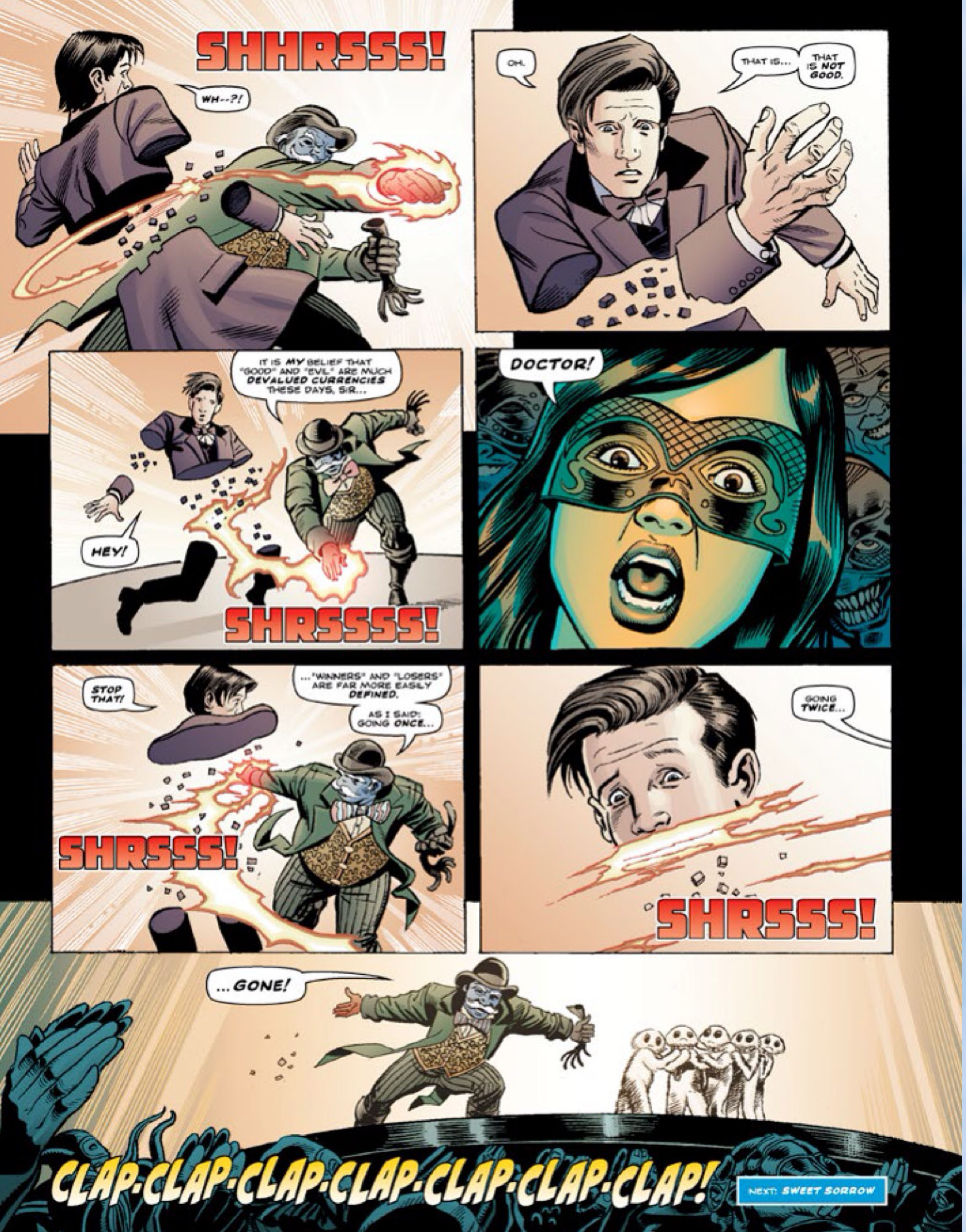

GETTING A NICE STRONG GLOW OFF THE PSYCHIC PAPER -- I THINK THIS IS IT. **PULL UP**, LONDI...
WHOA! DOCTOR BOSS, THAT'S **AUCTION HOUSE #9999** -- IT'S BOUGHT ITSELF A **BAD REP.** YA DON'T WANNA BE WALKIN' IN **THERE!**
WORD IS, NOT EVERYONE WHO GOES **IN** COMES **OUT** AGAIN...
THERE'S THIS **ONE** GUY I HEARD ABOUT -- HE SOUNDS LIKE A **REAL** BAD DEAL...
CALLS HIMSELF **"MR MINUS"**.
SOUNDS PROMISING! LET'S HAVE A LOOKSEE...
YOU'RE GOING TO STICK AROUND, RIGHT, LONDI?
WH-WHO, **ME?**
WE PAID YOU FOR THE **FULL DAY**, REMEMBER? YOU'RE NOT **SCARED**, ARE YOU?
SCARED? THAT'S A LAUGH AND A HALF! HAH...
HAH...
AH, SNUG IT. A DEAL'S A DEAL. I'LL BE HERE...
FIVE THOUSAND!
SIX THOUSAND!
NINE THOUSAND!
LOOKS LIKE A BIT OF A MEAT MARKET! WHAT'S THE STORY WITH THE **FLOATING HEADS?**
THEY'RE REMOTE BIDDERS FROM OUTSIDE THE MAINFRAME. NOT EVERYONE CAN AFFORD TO BE HERE IN PERSON...


EXCUSE ME, STEWARD...?
STEWARD HAAZ, SIR. HOW MAY I HELP YOU?
I WAS HOPING TO MEET MR MINUS. COULD YOU POINT HIM OUT TO ME?
I'M TERRIBLY SORRY, SIR. I DON'T BELIEVE I KNOW THE GENTLEMAN IN QUESTION.
ARE YOU SURE ABOUT THAT?
QUITE SURE.
IS THERE... ANYTHING ELSE YOU'D LIKE TO ASK ME, SIR?
"HAVE YOU HEARD THE PIPER PLAY?"
THANK YOU, SIR. PLEASE COME THIS WAY...
THE JOURNEY BELOW IS A BRIEF ONE, I ASSURE YOU, AND ENTIRELY FREE OF CHARGE...
THAT MAKES A CHANGE.
YOUR MASKS.
WHAT ARE --
THANKS! VERY STYLISH...
THE INCOGNITO HAVE ASSEMBLED. I BELIEVE YOU ARE THE LAST TO ARRIVE.
GOOD FORTUNE TO YOU BOTH...


...IF YOU WIN, YOU WILL SHARE, WON'T YOU, DARLING? I HATE YOU WHEN YOU GET ALL GREEDY!
...SO I SOLD THE WHOLE THING RIGHT FROM UNDER THE OLD FOOL. HIS LIFE'S WORK GONE IN A FLASH: HILARIOUS!
...AND WHEN THE SEDIRIAX MARKET COLLAPSED, I SWOOPED IN. MADE A PROPER KILLING, Y'KNOW...
NO, NO, NO, YOU WANT TO LOOK AT THE ROSTAX CIVIL WAR! BUNDLES TO BE MADE THERE IN GENE BOMBS...
WHAT'S WITH THE MASKS?
THEY'RE ENCRYPTION SCREENS. THEY BLOCK ANY FORM OF IDENTITY TRACE. NONE OF THESE PEOPLE WANT TO BE SEEN HERE...
LADIES AND GENTLEMEN...CONNOISSEURS AND COLLECTORS... BARONESSES AND BON VIVEURS...
WELCOME!
ABOUT TIME TOO!
OH, GOODIE!
I AM MR MINUS, YOUR HOST FOR THIS ELECTRIFYING EVENING!
THIS AUCTION BLOCK DOES NOT OFFICIALLY EXIST. ALL BIDS ARE COMPLETELY CONFIDENTIAL AND CANNOT BE TRACED. THE SAME APPLIES TO YOUR PRESENCE HERE.
TONIGHT WE HAVE A SINGLE LOT OF EXTRAORDINARY VALUE FOR YOUR CONSIDERATION.
MAY I PROUDLY PRESENT...


...THE KINDRED OF FEL!
THE FABLED TELEPATHS OF THE DUSHANKA FORESTS, TORN FROM THEIR NATIVE HABITAT! THOUGHT EXTINCT FOR SEVEN CENTURIES, THEY HAVE BEEN FOUND AT LAST!
WE HAVE FIVE SUPERLATIVE SPECIMENS AVAILABLE FOR PURCHASE TONIGHT...
THE BIDDING STARTS AT FIVE MILLION OMNI-CREDS!
OH, THEY'LL GO DOWN WELL...
WHAT DO YOU MEAN?
CHILD, ARE YOU UTTERLY DIM?
I MEAN WHOEVER WINS THOSE DELECTABLE CREATURES WILL DINE LIKE A KING.
DOCTOR, I -- I THINK THEY'RE GOING TO --
YES. IT'S AN OLD MYTH -- SOME PEOPLE BELIEVE THAT THE POWER OF TELEPATHS CAN BE TRANSFERRED...
IF YOU TURN THEM INTO FOOD.
SIX MILLION!
SEVEN!
EIGHT!
TEN!
TWENTY MILLION!
TWENTY-FIVE!
THIRTY-FIVE!
FIFTY MILLION!
FIFTY-FIVE!
WE HAVE FIFTY-FIVE MILLION! LADIES AND GENTLEMEN, DO WE HAVE A HIGHER BID...? NO...?
FIFTY-FIVE MILLION GOING ONCE...
GOING TWICE...
ONE HUNDRED MILLION AND A SIGNED PHOTO OF DICK TURPIN!


CLAP-CLAP-CLAP-CLAP!
THANK YOU! THANK YOU! IT WAS NOTHING, REALLY!
CONGRATULATIONS, SIR. IF I MAY HAVE YOUR ACCOUNT DETAILS...
DON'T MIND IF I CHECK THE MERCHANDISE FIRST, DO YOU? WANT TO MAKE SURE THEY'VE GOT ALL THEIR TEETH...
HELLO, I'M THE DOCTOR. DON'T BE FRIGHTENED. YOU SENT FOR ME.
Y-YOU ARE HE...? THE WALKER IN TIME...?
YES! WELL -- LESS OF A WALKER, MORE OF A RUNNER, TO BE HONEST...
THE ONE ALONE TOOK THE KINDRED FROM THE LIFEWORLD... HE LED THE KINDRED TO THE DARK PLACE WHERE THEY COULD NOT DREAMSPEAK.
THE KINDRED CANNOT HEAR EACH OTHER. THE SILENCE IS ALL... THE LONELINESS IS ALL...
HANG ON, I'M GOING TO GET YOU OUT OF HERE. JUST WATCH...
WAIT A MINUTE, WHAT'S THIS?! THESE AREN'T KINDRED, THEY'RE TANTROOLIAN ASTRO-BUNNIES! OH C'MON, THE DYE ON THEM'S STILL WET!
THEY'RE FAKES! THIS BLOKE'S TRYING TO CON US!
VREEEE!
WELL, THAT'S THAT, THEN. OFF YOU GO, EVERYONE. NARROW ESCAPE!
IF THIS IS AN ATTEMPT AT HUMOUR, SIR, IT IS POORLY JUDGED. YOU WILL PAY ME WHAT YOU OWE ME.
RIGHT NOW.
GUESS AGAIN. GALACTIC TRADING AUTHORITY. THE PLACE IS SURROUNDED. I'M ARRESTING YOU FOR KIDNAPPING, SLAVE TRAFFICKING AND A DEEPLY OFFENSIVE BOW TIE.
I'M SHUTTING YOU DOWN, MR MINUS. OH, MRS MINUS AND ALL THE LITTLE MINUSES ARE GOING TO BE SO ASHAMED...
PSYCHIC PAPER? DO PEOPLE STILL USE THAT?
HAH-HAH-HAH!
"MINUS" IS NOT MY BIRTH NAME...
BUT I SHALL BE MORE THAN HAPPY TO SHOW YOU HOW I EARNED IT.


SHHRSSS!
WH--?!
OH.
THAT IS...
THAT IS NOT GOOD.
IT IS MY BELIEF THAT "GOOD" AND "EVIL" ARE MUCH DEVALUED CURRENCIES THESE DAYS, SIR...
HEY!
SHRSSSS!
DOCTOR!
STOP THAT!
..."WINNERS" AND "LOSERS" ARE FAR MORE EASILY DEFINED.
AS I SAID: GOING ONCE...
SHRSSS!
GOING TWICE...
SHRSSS!
...GONE!
CLAP-CLAP-CLAP-CLAP-CLAP-CLAP-CLAP!
NEXT: SWEET SORROW

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Who was ANTHONY COBURN?

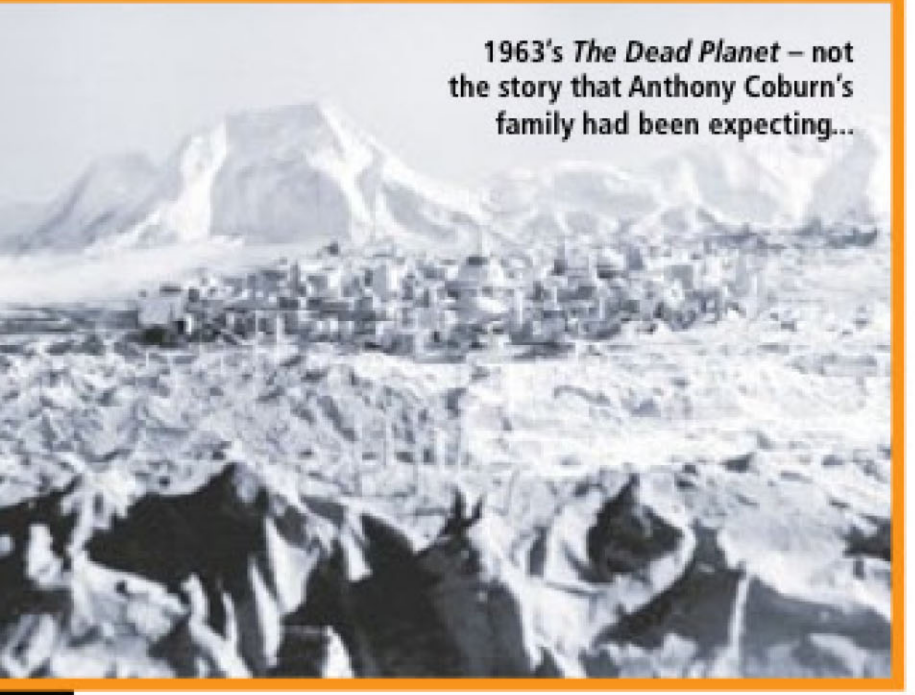
DWM continues its investigation into the life and times of the man who wrote the very first *Doctor Who* story... and discovers what he did next.

FEATURE BY **GRAHAM KIBBLE-WHITE**

Last issue, **DWM** told the story of the early years of James Anthony Coburn – known to everyone as Tony – an Australian journalist and devout Roman Catholic who comes to England in 1950 in the hope of becoming an actor and playwright. But by the end of the decade he's in dire financial straits. With a young wife, Joan, and a burgeoning family, he's desperate to raise enough money to return home.

In 1960, his luck changes and he gets a staff job in the BBC's Script Department. Three years later, he's assigned to *Doctor Who* and asked to write the first two stories. While *Doctor Who and The Tribe of Gum* (as it's known in development) makes it to the screen, his second story, *Doctor Who and The Masters of Luxor*, sits in development hell.

In telling Tony's story, **DWM** has spoken to his widow, Joan Coburn-Moon (born 1927, the same year as Tony) and oldest son Stef Coburn (born 1954). In addition, we've been given access to extracts of Coburn's letters home to his parents, plus personal documents, and we've discovered those rare moments when the writer and (subsequent) producer stepped in front of the camera.



1963's *The Dead Planet* – not the story that Anthony Coburn's family had been expecting...

1964-73

"I now wish to launch an attack of my own against the BBC."

The first four episodes of *Doctor Who* air between 23 November and 14 December 1963 (incidentally, an adaptation Tony wrote for *Maigret* records on 3 December and is screened seven days later). Joan recalls: "We all had to be quiet while it was on. I remember he got quite cross with the boys. But he was very pleased with *Doctor Who*. His episodes were lovely."

"When *The Tribe of Gum* ended on a dead planet, we all assumed that the show was going right on into Tony's second story," says Stef. "Because that was pretty well how it was set up. But then it turned out not to be. We kept asking Tony, 'When are they going to get around to making your one?' He'd tell us: 'Oh, there were some production problems with it and we need to move to a bigger studio'. This was him basically fobbing his kids off with a non-explanation."

To be fair to Tony, *Luxor* had indeed been shuffled around in the running order through the final few months of 1963. But by January 1964, it seems to be off the slate completely, and officially written off some time over February and March (although it is mooted as a possible sixth story in the show's second series in a memo sent by story editor David Whitaker on 16 April).

Stef's analysis of what happened? "It was down to the religion in the story, and I have huge sympathy with [original *Doctor Who* producer] Verity Lambert here. If I'd been her, I would have told Tony to rewrite the bloody thing."

Examining the script today, Tony's attempts to include discussion of spiritual belief appear a little clumsy, with the Doctor's plain-spoken affirmation for the balance of religious and scientific views shockingly out of character.

> **DR WHO:** One of your writers, Karl Marx, said, "Religion is the opium of the people." I think he was wrong. It would have been truer to say, "Religion sneering at scientific progress... or scientific progress sneering at religion... either of them can lull the people to sleep." Each needs the other.

At another point in the story, Barbara finds reason to muse on her own sense of spirituality.

> **BARBARA:** Deep inside us we battle with ourselves... there is a perfection from which we come and all our lives, we... we strive to re-create it... as though it was a plan written into our bones. Does it sound too simple to say happiness is when we succeed, misery and despair when we fail?

A little metaphysical for *Doctor Who*? But most overt of all is the following exchange:

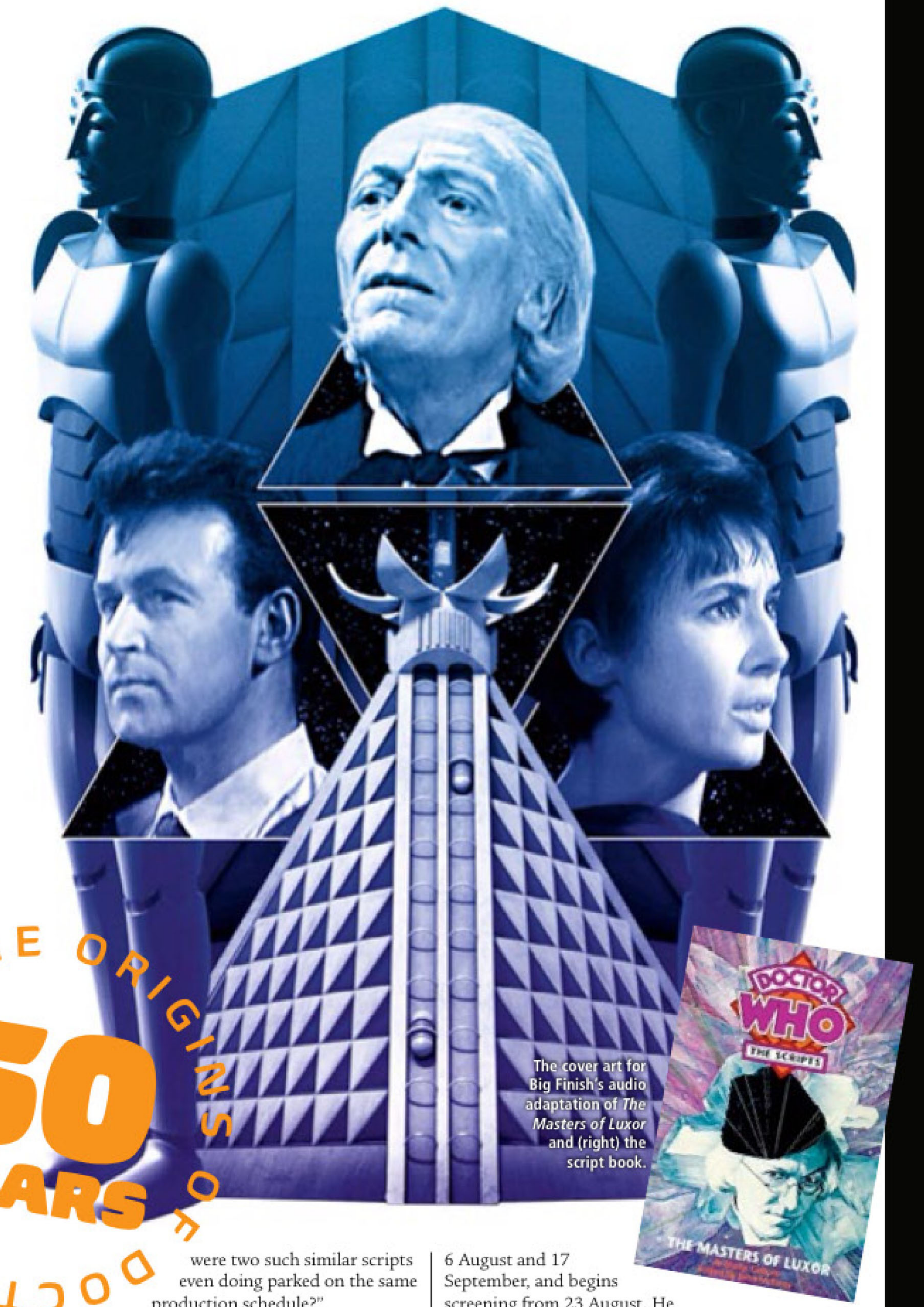
> **SUSAN:** Why are you Earth people afraid of the word 'God'?
> **IAN:** Perhaps because he is no longer scientific.

It's obvious to see why Lambert and Whitaker might take issue with the script. However, being challenged by the young producer on something he considered to be so fundamental to his work was likely to be the final straw among a series of other concerns for Tony, including his feeling he was being sidelined from something he'd contributed a huge amount to, and his misgivings about fellow writer Terry Nation (of which more below). "So he left *Doctor Who* in a white fury," continues Stef. "He came home one day so angry, he wouldn't talk to Joan about it. He wouldn't talk to anyone. He didn't speak Verity Lambert's name again in the house."

"Coburn left *Doctor Who* in a white fury – so angry he couldn't talk about it."

Last month, **DWM** printed a letter Tony had written to the *Catholic Herald*, published on 6 December 1963, in which he defended the BBC from criticisms about the morality of its programming. The 10 January 1964 edition features another contribution from him. Printed at just the point it becomes clear *Luxor* is never going to make it onto screen, it presents a markedly different tone from the writer and spells out what one could imagine is his side of the argument with the *Doctor Who* production office.

> *Having in an earlier letter defended the BBC against what I consider to be an ill-founded, narrow-minded and purely subjective protest against its current standards, I now wish to launch an attack of my own against both the BBC and the independent companies. My target is that most presently pernicious of all programmes, the long-running series, and, to a less extent, the long-running serial.*
>
> *For the programme planners these carefully prepared fictions are the hooks on which a night's viewing is hung, and with good cause; for here, repetition has conditioned the viewer to accept the continuing character either as friends or enemies of the family and – increasingly these days – to take them seriously.*
>
> *[...] It is a deliberate policy amongst all those who sanction and produce these long-running series that these continuing characters should not be identified with any political party or religious sect or denomination.*
>
> *These fictional, but no less real while they last, "friends of the family", who for better or worse serve as the "folk heroes" of our modern age, believe in nothing but the rules of the job they do.*
>
> *[...] And make no mistake about it; so long as Christians and Catholics in particular watch and wait righteously for the chance they might be shocked into indignant protest, the real evil of television, which in popular drama amounts to the almost total dismissal of religion as an irrelevant extra, will go unrecognised and unchallenged.*



The cover art for Big Finish's audio adaptation of *The Masters of Luxor* and (right) the script book.

Intrigued as to the reason why his father had parted company with the programme, Stef contacted Verity Lambert in 2006, and actually went to meet her. He recorded their conversation and has plans to make it public in some form or another at a future date.

"I spent two delightful hours with her. It was late July, early August. I know she died the following year, but she was very, very bright, very on the ball about the early days of her career. However she was quite fuzzy about what had exactly happened with Tony. Eventually I got her grudging admission that there was an argument and, yes, it probably was about religion."

According to both Stef and Joan, compounding Tony's fury is his belief that Terry Nation's *The Mutants* – which also told of a robotic menace lurking within a barren city – owes much to *Luxor*. "If Nation hadn't seen Tony's treatment, then it's the most astonishing case of parallel story development you're ever going to encounter," asserts Stef. "And, if we assume for the sake of argument, it is, then what were two such similar scripts even doing parked on the same production schedule?"

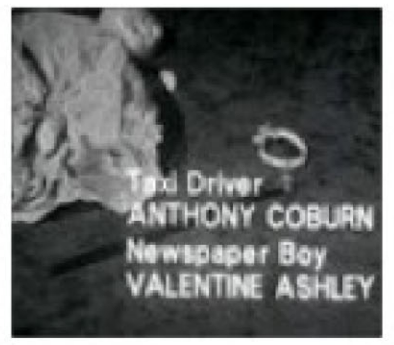
Certainly, there is no love lost between Nation and the Coburns. "We bumped into him once in Canterbury," recalls Joan. "I didn't like him. He was very off-putting and unfriendly."

A further encounter during the 1960s has become part of family folkore. Joan was due to participate at a fund-raising event at a village hall in Herne Bay, and discovered Nation was also a guest. "He allowed himself to be introduced as the creator of *Doctor Who*," she says. "A friend, who was a very stalwart follower of Tony's, was most annoyed and stood up and held him to account." Nation did not demur.

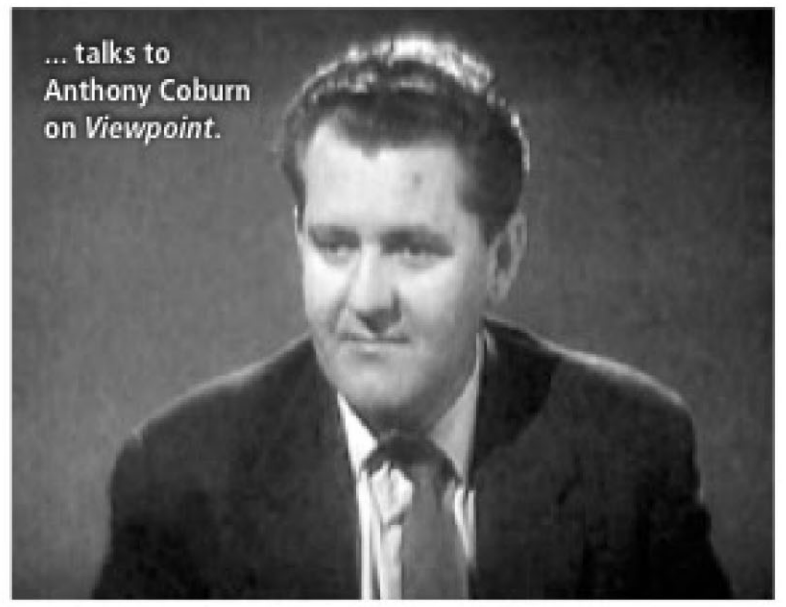
But, from here on in, Tony's path takes him defiantly away from the programme he's had a significant role in creating.

In 1964 he scripts a prestigious six-part adaptation of Frederick Marryat's 1847 novel, *The Children of the New Forest*, which is recorded between 6 August and 17 September, and begins screening from 23 August. He also makes his TV acting début on 29 October, in *Thursday Theatre*'s version of Ray Lawler's Australian play *Summer of the Seventeenth Doll*, starring Sheila Hancock and directed by Mary Ridge (who'd help the 1983 *Doctor Who* story *Terminus*). In truth, Tony's role is tiny: he plays a taxi driver who doesn't have a single line. But one can assume he's doing this as a bit of a wheeze, a final scratch of that acting itch. ►

Summer of the Seventeenth Doll.



Estrid Dane...



... talks to Anthony Coburn on *Viewpoint*.

◄ This isn't his only screen appearance of the year. On 23 December, a 15-minute *Viewpoint* documentary airs in which he interviews Estrid Dane about her clinic, Manus Domini (The Hand of God) for mentally and physically handicapped children. The Danish-born Dane is a huge presence in Tony's life, having been involved in the care of his handicapped daughter Paula.

"Are there children who one would say should never have been born?" posits Tony at the beginning of the programme. "Or who, if they must be born, should be regarded as mistakes to be forgotten as quickly and completely as possible?"

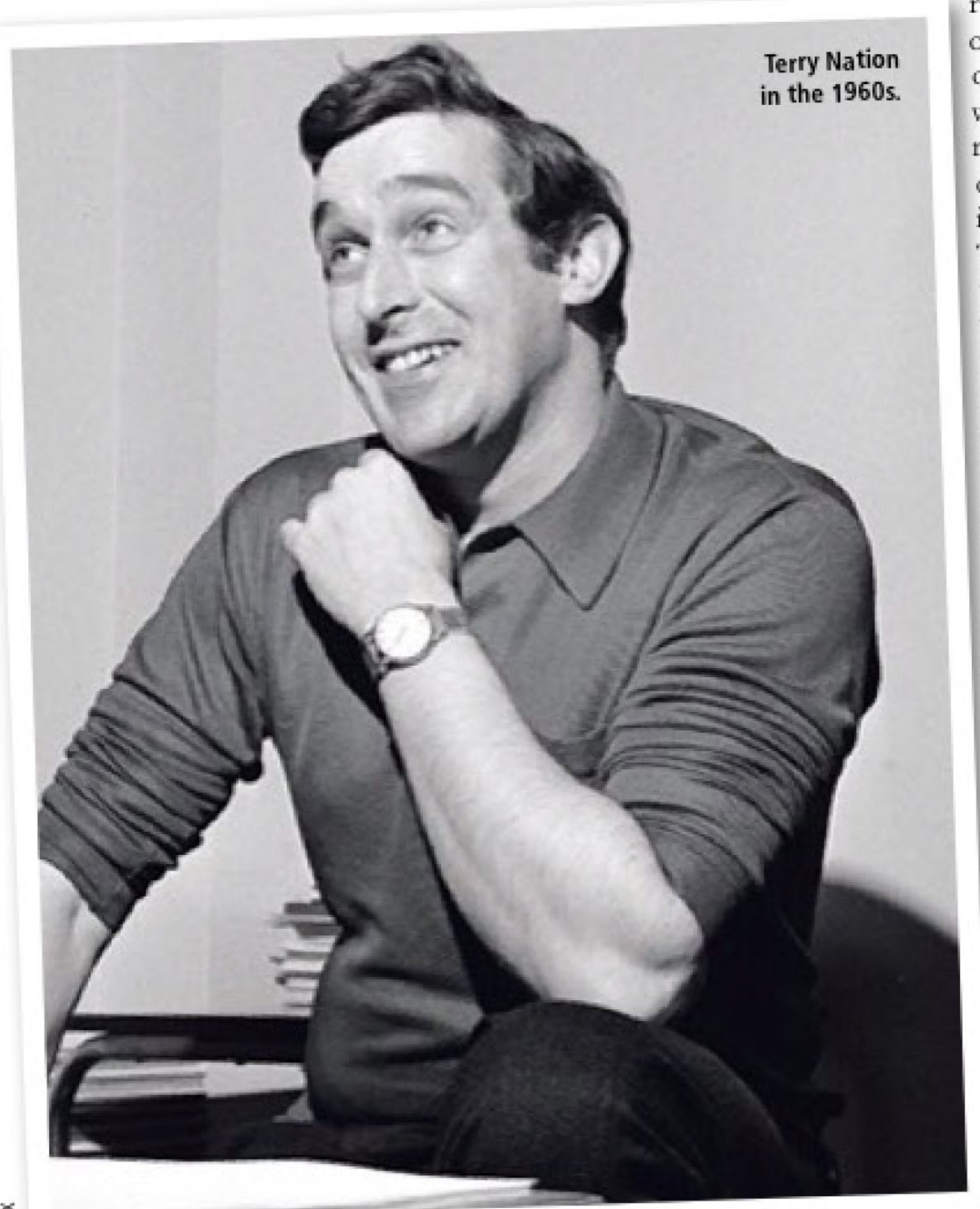
Understandably, he never alludes to his own personal situation, but some of Dane's responses feel especially poignant. "Handicapped children have a marvellous influence on the parents," she says. Another: "If you believe in God you must be well balanced, otherwise you become an intolerable person."

In 1965, after a long-awaited visit from his mother in March (Stef recalls not much liking her!), Tony's adaptation of Stanley J Weyman's novel, *Ovington's Bank* – set during the stock market crash of 1825 – airs on BBC1 from 1 August, retitled *Heiress of Garth*. Writing for *The Stage*, Kari Anderson opines: "Adaptor Anthony Coburn and story editor Betty Willingale have shown their firm grasp of the essentials of Weyman's narrative."

What happens next is a bit of a surprise. Tony is seconded to write for the BBC's new soap opera, *The Newcomers*. It's ostensibly a second attempt to replace the magazine-set *Compact*, which had been running since 1962 and wound up in July, at which point the upper-crust *199 Park Lane* had commenced. After just half-a-dozen episodes, it's cancelled, with only 18 in all making it to air.

Keen to ensure *The Newcomers* doesn't go the same way, the BBC assigns Verity Lambert as producer. She, in turn, brings in original *Doctor Who* director Waris Hussein – under duress, as he revealed in **DWM** 466. Series creator Colin Morris writes the first episode, but the second, which screens on 12 October, is credited to Anthony Coburn. And he goes on to write 20 or so more. Although Lambert's next production, the adventure series *Adam Adamant Lives!* is sometimes referred to as 'What the *Doctor Who* team did next,' this marks the real reunion of the class of '63.

But where does it leave the Coburn legend that Tony never uttered Lambert's name again?



Terry Nation in the 1960s.

© REX

DWM put this to Stef who, although he remembered his father working on the soap and giving him a tour of the set, hadn't ever realised who the producer was. "That's really interesting," he says. "And odd that Verity didn't mention it when I met her. Look, I think Tony was perfectly aware of the realities of working for television, and had become a dyed in the wool pragmatist about it. By then he would have worked with Satan himself in order to try and get together enough money to fulfil his dreams."

"To be honest I never had much contact with Anthony Coburn, and I certainly don't recall meeting him on *The Newcomers*," Waris Hussein tells **DWM**. "Verity was the reason I was involved, but I don't know much about any conflict with Coburn."

By the start of 1967, Tony has been working for the BBC, both as a staffer and a full-time freelancer, for over five years. He's established a reputation as a safe pair of hands, and a man who knows television. As a result, on 23 January 1967 he is contracted as a serials producer, and it's here his career really takes off. He becomes a script editor on the second series of thriller *Vendetta*, before taking over as producer in 1968.

The last letter we've been given access to from the Coburns' collection finds Tony days away from turning 42. It's dated 4 December 1969 and displays his increasing confidence and swagger when it comes to his professional life. He is writing to 'Dearest Mum'.

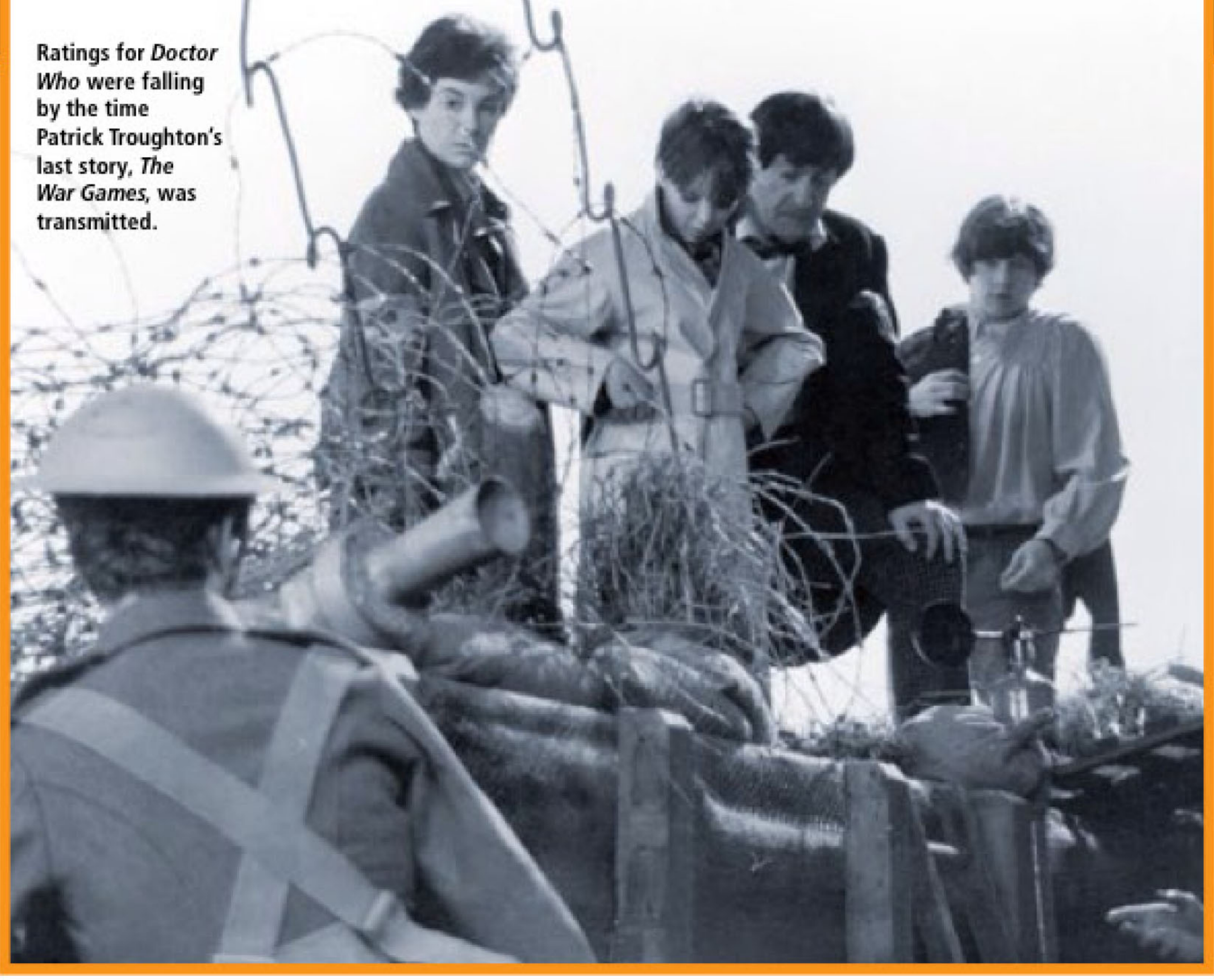
> *This has been a Scottish year. At the end of last year I took over a series called The Borderers. These were 50 minutes of episodes of life on the Scottish borders between the years 1560 and 1565 – a horsey, historical costume series made in glorious colour and the most expensive series the BBC has ever attempted. The man who had made 13 episodes of it the year before [Peter Graham Scott] had distilled no more out of this rumbustious period than a pale attempt to copy the Westerns and our masters were of the opinion that he had pissed £300,000 against a wall. So I began my second exercise in production with a fair amount of dissatisfaction all around me.*
>
> *Unknown to the cast and the directors who had been working on the programme, I joined the unit like one of those captains in a naval saga who walks up the gangplank of an unhappy ship. 'Will the old man take us safely through the minefields, or will we end up hanging him by the yard-arm?' A slightly mixed metaphor, but you know what I mean.*
>
> *[...] All the programmes are made now and although they're not being transmitted until the 6th of January next year our masters who have seen them are well content that at last The Borderers format has been properly realised. I hope the fickle viewers will feel the same. Certainly I've had more artistic satisfaction out of this year than any year in my life – and I've made a bit of money with it.*
>
> *The shame of it is I was originally to make 26 episodes but halfway through the filming period, before ever we got near a studio, those who hold the purse-strings in the BBC got cold feet and reduced it to 13 and decided these would be the last Borderers ever made. Now they've seen what we've done they've changed their minds again and decided to make some more. But all their facilities are so booked up now they can't begin making another lot before 1971. Ah well, that's show business.*

In fact, the series won't return – probably due to the production delays outlined here.

> *[...] And lastly, Mum, to finish the television section of this letter, here's a hope for the future. When you came over here you brought a book of mine that was given to me on my 21st birthday, The Wild Colonial Boys by Frank Clune. I've had it in the back of my mind for quite some time now that there's a terrific television series in this book. Now that I've got to grips with the way these things are set up and I have actually done a historical piece I would like to arrange a co-production deal between the BBC and ABC [Australian Broadcasting Corporation] to do the life story of Ben Hall in 13 episodes. In the very near future I'm having a meeting with the ABC representatives over here to see if they would be willing. Also I'm currently working with the head of the BBC series to set up five new series for which I will do a lot of groundwork.*

We'll get to those anon.

> *If the ABC are interested, I will then put the deal to the BBC and see what happens. We could make two episodes over here, one on board the convict ship on the way to Australia and 10 more in Sydney itself and in suitable country outside. If people are interested I might even get a trip out home next year to investigate the possibilities in more detail.*



Ratings for *Doctor Who* were falling by the time Patrick Troughton's last story, *The War Games*, was transmitted.

"They asked Tony to come back and sort *Doctor Who* out. That's what he told me, anyway."

With Tony now being recognised for his production prowess and ability to turn around stricken shows, Stef says it was around this time that the BBC invited his father to return to *Doctor Who*.

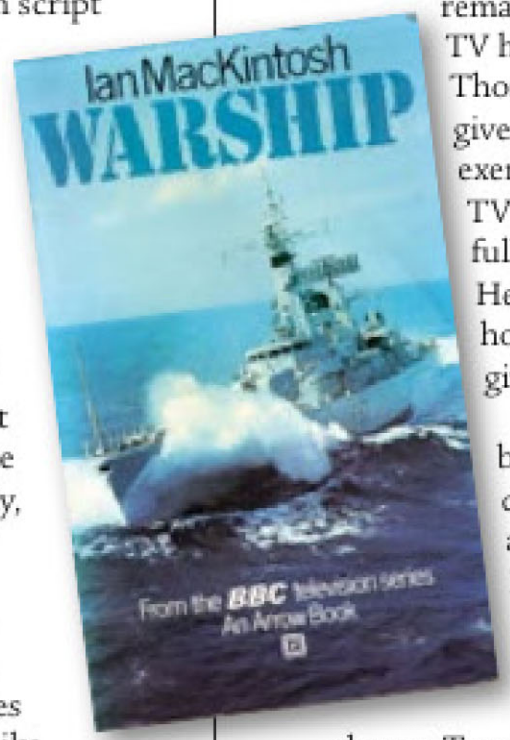
"They asked him to come back and sort it out," he reveals. "That's what he told me, anyway. It was the point when Jon Pertwee was about to come in and basically I think they offered Tony production of the whole thing."

Famously the switchover between Patrick Troughton and Pertwee is a make-or-break period for the show. With ratings falling during Troughton's last year, there is a reasonable expectation *Doctor Who* will not continue for much longer. Unless someone can come in and arrest the decline.

"Tony only shared this with me after the fact, quite casually in passing," continues Stef. "He wasn't making a big deal of it. I was disappointed he'd turned it down. I would have liked him to have 'fixed' *Doctor Who*. But that ship had sailed."

Instead, Tony is entering into the most productive period of his career as 1970 brings about three pilots in his stewardship, which air under the umbrella title of *Drama Playhouse* from 23 November to 7 December. These are *The Regiment*, *The Befrienders* and *The Onedin Line*. "He gave himself a little walk-on in that," says Stef, referring to the latter. "The very first scene is set in a ship's chandler's and Tony is a customer." Alas, this episode is currently missing from the archives.

All three go to series: *The Onedin Line* in 1971, *The Regiment* and *The Befrienders* in 1972. Given the choice of which to continue with, Tony opts for *The Regiment* (which stars, among others, *The Five Doctors*' Richard Hurndall), leaving John Henderson to take on *The Befrienders*, and *The Onedin Line* goes to Peter Graham Scott.



On 25 November 1971, Glasgow-set detective drama *The View from Daniel Pike* begins a six-part run on BBC2, spun-off from a 1970 episode of the anthology series *Menace*. It's another producer credit for Anthony Coburn and pairs him with script editor and future *Doctor Who* producer Graham Williams. The following year brings that run of *The Regiment*, which commences on 28 February, and more *Drama Playhouse* pilots over August and October; *Sutherland's Law* (again, with Williams), *The Venturers* and *The Incredible Robert Baldick*, which is scripted by Terry Nation who hasn't written for the BBC Drama Department since 1965's *The Daleks' Master Plan*. The title character is played by Robert Hardy, who, from 15 to 26 August, appears in a production of Tony's new play *I Am Tomarienka* at the Watermill Theatre at Bagnor, near Newbury. Despite strong viewing figures and reviews – Clive James writes in *The Observer*: '[It] should rate like mad: it's a kind of take-home Hammer film wrapped in silver foil.' – *Baldick* is the only one of the trio not to go to series. *Sutherland's Law* commences in 1973, produced by Tony's friend, Neil McCallum (previously an actor who starred in *Vendetta*). *The Venturers* follows in 1975, with Tony at the helm returning to work – as we'll discover – following an enforced absence.

However, Tony's proudest production sets sail around February/March 1973 as work begins on *Warship*. Screening from 7 June, it's co-devised with serving Royal Navy officer Ian Mackintosh, who would later describe the writer/producer as "friend, taskmaster and mentor extraordinary".

"I remember asking Tony years before if he could make any programme at all, what would he pick?" says Stef. "He said he wanted to create something that would do for the Navy what *Z Cars* had done for the police." Made with the full co-operation of the military, the series follows life on board *HMS Hero*, and proves a huge hit. "One of the most remarkable outdoor adventure series TV has ever attempted," opines James Thomas in the *Daily Express*. It also gives Tony plenty of opportunity to exercise his power as a successful TV producer. Stef again: "He was full of how marvellous he was. He was getting invited off to hobnob with the First Sea Lord and given his own frigate to play on."

Joan recalls that "we came on board the *HMS Phoebe* and went down to the officers' mess. They all stood up with one accord and I thought, 'Oh my God, they're not going to sit until I tell them!' Oh dear!"

Success, though, seems to change Tony. "He became more like the businessman," muses Joan, "whereas before he'd just been Tony. It made me sad, because he'd always been a very gentle person."

Although Tony is professionally very happy, it can't mask the fact his family life is, as Stef puts it, "massively stressful." The crucible for this seems to be the fractious relationship between father and oldest son. Until Stef grew big enough to retaliate in kind, this displayed itself in physical punishment. "He had this rather disgusting Catholic thing that, yes, you can have forgiveness, but only excruciating pain can truly expunge the stain," reports Stef.

"I don't know anything about that," says Joan, "But I wasn't allowed in the room. Tony would come home from work and Stef would get it in the neck. I used to think, 'What on Earth is going on?' But he wouldn't let me anywhere near. He told me I had to be the sympathetic one afterwards. I didn't know this person Tony had become. I didn't like it. He wasn't like that with any of the other children, although everybody used to be scared when Dad came home – everything had to be perfect."

With the stresses of work and home, Tony's health suffers.

"He developed angina while he was producing the first season of *Warship*," says Stef. "And then pretty much as he finished the last episode of that [around July 1973], he had his first heart attack." ►

Stef Coburn today.

BBC
DOCTOR WHO MAGAZINE

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TOM SPILSBURY
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PETER WARE
ART EDITOR
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> "We could only go on so long doing the 'sweet Christmas one'... There's the tradition of Christmas ghost stories, tragedies – we love a disaster movie..."

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LETTER FROM THE EDITOR

Well, here we are, at the end of another year – I can scarcely believe it's almost all over. But not before *Doctor Who*'s ninth consecutive Christmas Day Special! (That ties *Doctor Who* with *Only Fools and Horses*, by the way, which managed nine in a row between 1985 and 1993. In terms of BBC fictional drama or comedy series, that now puts *Doctor Who* only behind *EastEnders*.)

There's a strange sense of neatness about it all – and you know how I like my facts and figures – as the final episode for the Eleventh Doctor is also the final episode of the 50th anniversary year, and is also the 800th full episode to have been transmitted since the programme started back in 1963. 800! And to think that we were stuck on 696 for years. So – to celebrate this exciting milestone, we've made you a special poster! Please don't spot any mistakes – the whole thing has made us all go cross-eyed when we tried to proof-read it.

But never mind about the boring old statistics! We're about to say goodbye to the Eleventh Doctor – the incredible Matt Smith – and I'm wondering just how his era seems to have come to an end so soon? It's five years since he was first revealed to us – fingers waggling – on *Doctor Who Confidential*, and four years since he appeared in a blaze of fire, still wearing David Tennant's suit, with a cry of "Legs! I've still got legs!" But it's all whizzed by so quickly – as the old saying goes, time flies when you're having fun.

Oh, Matt – we've loved watching you, and we've loved the Eleventh Doctor. It was clear from attending the *Doctor Who* Celebration at the ExCeL, and seeing the amazing number of children dressed in bow ties and fezzes, that your Doctor has touched the hearts and minds of a whole new generation. And the older generation, come to that.

But what I think has been completely wonderful is seeing just how much *you've* fallen in love with *Doctor Who*. To see you come to adore the show in the same way that *we* all adore it. When we watch you, we can see every one of the Doctor's "twelve hundred and something years" in your brilliant performance. Your Doctor is the same man who we saw played by William, Patrick, Jon, Tom, Peter, Colin, Sylvester, Paul, Christopher and David.

Thank you, Matt. Thank you for being the Doctor.

Tom

1974-77

“I could do it. And make it riveting entertainment.”

“Tony was 15 stone, turning into ‘Mr Telly Tycoon’ and constantly steaming into one project or another. Then he had a heart attack, which brought him right down.” That’s how Stef recalls the first in what would become a series of major health scares for Tony.

“He was in London when it happened,” says Joan, “and I had to go and get him. And he drove us home to Herne Bay! *He insisted on it!*”

So began, over 1973 and 74, a period of convalescence. Stef: “He took a year off, grew a beard and became much more likeable. It was the first thing in his life that had knocked him over, and he came to be much more relaxed and philosophical. He bought a boat and used to take the younger kids out fishing. I think he knew he’d messed things up with me, and he was determined the same thing wasn’t going to happen with them.”

During this time, Tony makes his one and only trip back to Australia. It’s to discuss with ABC television his long-gestating idea to make a TV series about the outlaw Ben Hall in co-production with the BBC. “For some reason, I don’t know why,” says Stef, “although the show was made [and screened in 1975] it ended up being produced by Neil McCallum.”

> “Tony was turning into ‘Mr Telly Tycoon’, always steaming into a project…”

Tony with his family in the 1970s.

Tony’s first production credit following his convalescence is *The Venturers* in January 1975. But health issues continue to plague him. “He had another attack of some sort in the middle of a familial dispute,” recalls Stef. “He was actually lying in bed when it occurred and he was crying, ‘Oh my children! Keep the faith! Keep the faith!’”

These brushes with mortality bring moments of contrition. “I remember walking into the kitchen one night and Tony was standing there looking very disconsolate. He just said to me, ‘I think the best thing that could happen to this family is if I died.’”

Nonetheless, he keeps on working, producing the Michael Jayston spy series *Quiller*, which begins its run on BBC1 on 29 August 1975. Plus, he’s been toiling on an ambitious proposal for another new series, which would see his return to the science-fiction genre – *Frontier 21*.

Although the proposal (see box-out) is rejected by the BBC (Terry Nation’s *Blake’s 7* is in development and continuing fears about Tony’s health probably don’t help), it brings about a period of some rapprochement between him and Stef, as father and son collaborate on the project. “We had some conversations about it,” says Stef, “because this was the point where he was guardedly beginning to listen to and even accept some criticism. I liked *Frontier 21*, although I thought it was a bit undeveloped.”

In addition to sanity-checking some of the concepts, Stef contributes illustrations to the document Tony submits to his bosses. “I actually think he wanted them to turn it down. He could have written a better and more attractive outline, but he was under contract with the BBC and they had first refusal on anything he did.”

Tony’s grand scheme, instead, is to take the concepts of *Frontier 21* and turn them into a trilogy of novels, as Stef explains: “He was going to write three books about Otis Buckley and ENSEC. He liked *Star Trek* and I think he was going for something similar – although he wanted to do it more believably, closer to our time with just mere advancements on our own technology.”

Assuming that this series of books is going to become a success – and publisher Futura is talking about backing it with a huge campaign – Tony’s long term plan is to then write the definitive account of St Paul. “He thought he had a deal with God,” says Stef. “But God hadn’t read the small print.”

FRONTIER 21

How Anthony Coburn hoped to launch a brand new science-fiction series for the 1970s...

“*Frontier 21* projects a "science fact" series into the year 2021; only 46 years hence.’ Written on 9 March 1975, Tony’s proposal for a brand new drama sketched out the near-future environs in which it would be set.

The programme envisages an era when, following the introduction of the recoverable space shuttle, the ‘cost of exploiting near space could be reduced by as much as 70 percent.’ This is followed by a proliferation of manned satellites, terminals and a resulting ‘gold rush’ in the sky.

‘If the money and means were available *now*, it would be possible with the existing technology to build a solar-energy powerhouse in geostationary orbit above the Earth to supply the electricity needs of a city the size of Paris *for all time*.’ As a result, Tony says: ‘More and more agencies will come into being to rival NASA and the Russians and do the whole business from launch to recovery for themselves.

‘*Frontier 21* is based on the work of just such an agency. It is called ENSEC. The European Near Space Exploitation Consortium. ENSEC has its headquarters in London and its launch site on the island of Lewis in the Outer Hebrides. It draws its finance and personnel from the countries of the EEC, which for the purpose of the series, we imagine has emerged as a unified third world super-power.’

Tony seems keen to underscore the factual element in his concept.

‘*Frontier 21* differs from the other series ideas and programmes in the genre in that it adopts a documentary approach to space science without leaning on the handy crutch of fantasy.’ He continues, in an echo of John Braybon and Alice Frick’s ‘No bug-eyed-monsters’ mission statement for *Doctor Who*: ‘By avoiding little green men in their flying saucers, Inter-Galactic Federations and all, I hope to make the early days of the exploitation and exploration of space both entertaining and credible.’

Heading the show would be the buccaneering (an attribute echoed in his name) Captain Otis Buckley: ‘Now, at the age of 48, he has been two years a Crew Captain [...] [he] is a widower with three grown up children, two girls and a boy. His son Grif is a newly appointed Ensign. I am not concerned here to describe Captain Buckley in any more detail than this, or the present members of his crew, except to say they are all drawn from the countries of the EC. But I can promise you they will be both interesting and attractive.’

With his producer’s hat on, Tony also takes time to lay out his vision for how the show might be realised.

‘This series would need little or no expensive location filming. As most of the exterior action takes place in space, the series would rely heavily on studio TV/film making extensive use of special effects – particularly facilities such as the videodisc – and a range of specially designed models.

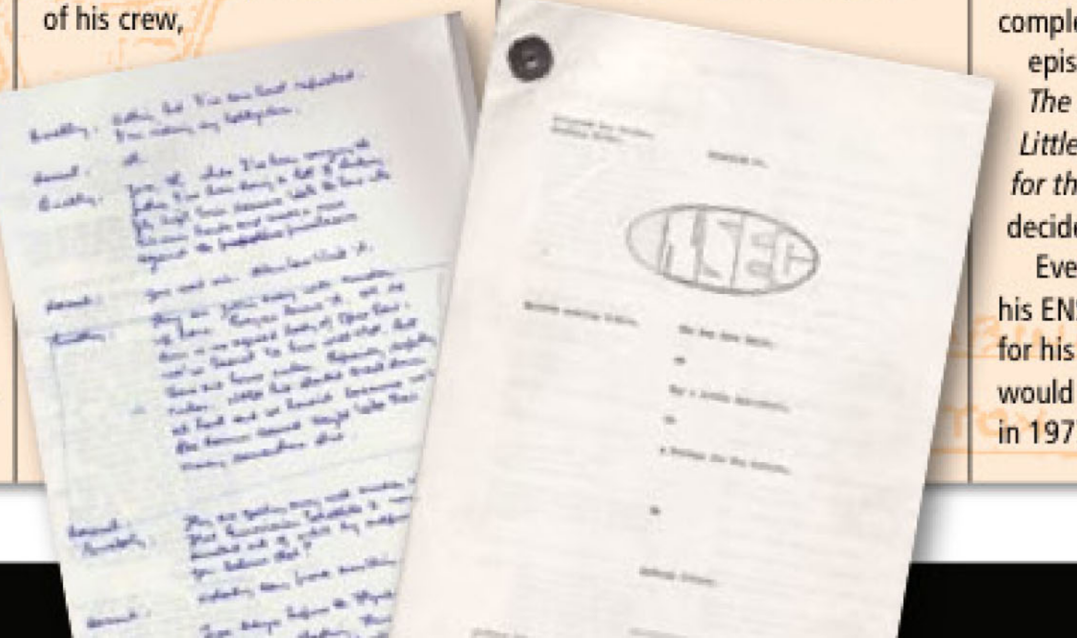
‘Casts would tend to be small but sets – at least to begin with – would cost more than the average. But this is only *to begin with*. Once the regular sets of the Combine and Space Terminal were established there would tend to be no more than one or two new sets per episode.

‘In these shoestring days it seems to me that a series which virtually eliminates location T&D, transport, catering, facilities, and nearly all filming fees to artists should have some attraction. One would need to put money in the very best special effects filming but apart from the cost of materials most related charges in this area would be internals.’

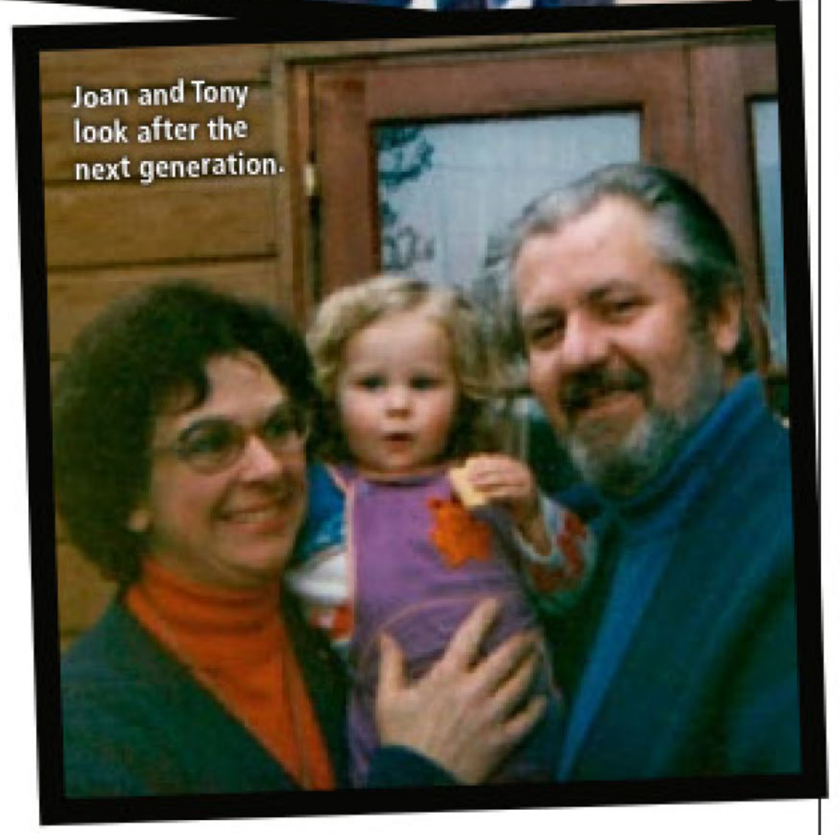
He ends his document with a sabre-rattle: ‘It seems to me that *Frontier 21*, presents fewer than the normal quota of production problems and could be done well within a normal BBC budget. I could do it. And make it riveting entertainment.’

Even though, on 7 May, he completes a script for the opening episode (with the possible titles *The Men from ENSEC* or *Try a Little Harassment* or *A Fortune for the Dustman*) the BBC decides not to pursue the project.

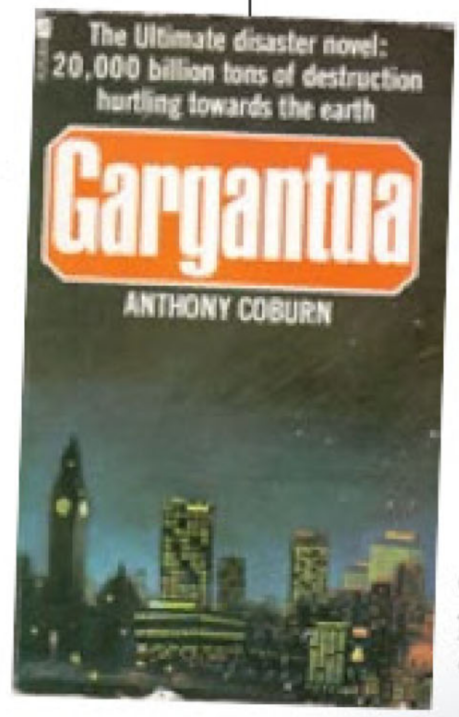
Ever the pragmatist, Tony uses his ENSEC scenario as the basis for his novel *Gargantua*, which would be published posthumously in 1977.



Tony and his wife Joan.


Joan and Tony look after the next generation.

The first book is called *Gargantua*, an enjoyable if potboiler-ish mix of science-fiction and spy thriller, as Captain Otis Buckley leads his crew into ‘near space’ to try to avert the course of an asteroid that’s on collision course with Earth, and specifically northern Europe. Fearful the captain’s intervention might knock the rock into their territory, both Russian and American governments launch covert operations to sabotage the attempt.


The Ultimate disaster novel:
20,000 billion tons of destruction hurtling towards the earth
Gargantua
ANTHONY COBURN

A notable thread in the book is Buckley’s initially antagonistic association with scientist Estrid Kohn (named after Estrid Dane, who nursed Paula). He’s an unreconstructed male, she’s ‘unique [with] brains and film-star beauty.’ An echo, perhaps, of Tony’s own relationship with Verity Lambert?

As he had on *Frontier 21*, Stef serves as a second pair of eyes on *Gargantua*. “I was reading it as he wrote it, because I’d read science-fiction my whole life.” The astrologer Patrick Moore is also brought in as an adviser. The novel completed, work begins on a second, based on the pilot TV script – a story about murder and precious metals being found on Mars.

But poor health continues to dog Tony. A further heart attack puts him back in hospital. “I remember finding him, and calling Jimmy [Wright, the family doctor],” says Joan. After the incident, Tony reports he had an out-of-body experience. “He told me he was floating up in the corner of the room,” relates Stef, “and saw himself lying on the ground. He thought, ‘What are you doing down there you silly bugger? Get up!’”

Still, he carries on working. “Tony would have presented a much more capable exterior than was in fact the case,” says Stef. “He wasn’t a malingerer.”

Brought in to fire-fight another stricken BBC drama, Tony is asked to intercede on *Poldark*. In fact, the series – produced by 1960s *Doctor Who* director Morris Barry – which began airing in October 1975, has been a huge success, but changes made to the storylines have angered Winston Graham, author of the original books. Now it looks as if he isn’t going to give permission for a further run. Tony is asked to travel to Cornwall to negotiate with the writer.

“They sent down one of their best producers, an Australian called Anthony Coburn, to see me and to find out the reasons for my objection,” recalled Graham in his 2003 autobiography, *Memoirs of a Private Man*. “He came and I let him know them. A jolly bluff candid man, he took my views aboard and reported to the BBC.”

“Tony and Winston got on like a house on fire,” says Stef. “They became firm pals, with the result that Winston wrote to the BBC saying, ‘You can have more *Poldark*, but on the condition that Tony produces it.’”

In April 1977, *Poldark* is back in production. Stef, again: “Tony and Joan are due to go to Cornwall to commence location shooting. They’ve got it all booked up, with a guesthouse they’re going to stay in – but Joan has intimations they’re not going to make it.”

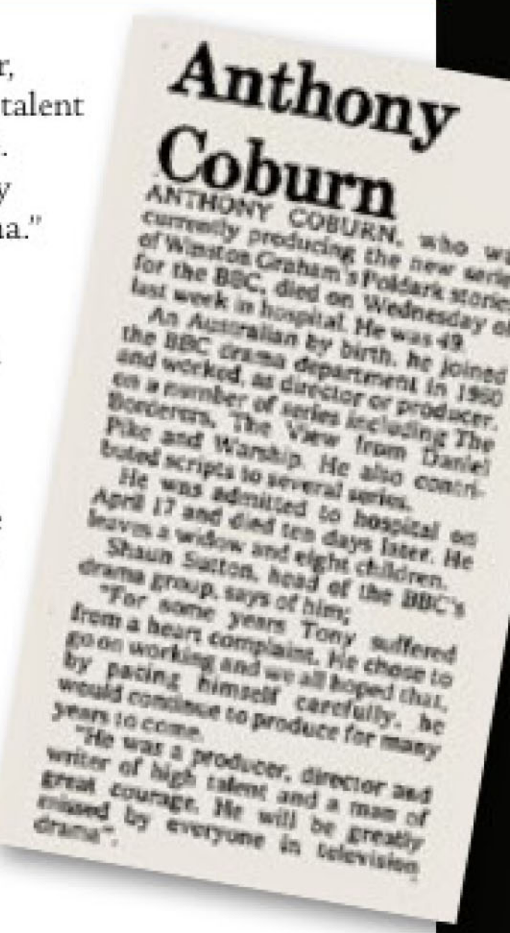
On 17 April, Tony suffers another heart attack and is admitted to the Kent and Canterbury Hospital. “He was very broken and obviously not in a good way,” recalls Stef.

Eleven days later, the Coburns are called to be told Tony has passed away. He was only 49.

“I couldn’t believe it,” says Joan. “I was going around my room, getting dressed to go to the hospital saying the *De Profundis* [a Catholic prayer] – what I could remember of it. And in the car all I did was talk. I just chatted the whole time.” At the hospital, they’re joined by a priest. “I remember saying to him, ‘Tony’s only asleep, Father.’ He said, ‘No, Joan, these people know what they’re doing. He’s gone’. I said – in a whisper – ‘How can he be gone?’ But he was.”

Stef’s reaction is, understandably, conflicted. “I spoke to him [the body], saying very personal stuff. Things I don’t want to share. But what do you say to someone who’s been so pivotal, but so disappointing? I didn’t want him to die. God, I didn’t want him to die...”

On May 5, *The Stage* runs its obituary. Shaun Sutton, head of the BBC’s Drama group, writes: “For some years Tony suffered from a heart complaint. He chose to go on working and we all hoped that by pacing himself carefully, he would continue to produce for many years to come. He was a producer, director and writer of high talent and a man of great courage. He will be greatly missed by everyone in television drama.”



Anthony Coburn

ANTHONY COBURN, who wa currently producing the new serie of Winston Graham's Poldark storie for the BBC, died on Wednesday o last week in hospital. He was 49.

An Australian by birth, he joined the BBC drama department in 1960 and worked, as director or producer, on a number of series including The Borderers, The View from Daniel Pike and Warship. He also contributed scripts to several series.

He was admitted to hospital on April 17 and died ten days later. He leaves a widow and eight children.

Shaun Sutton, head of the BBC's drama group, says of him:

"For some years Tony suffered from a heart complaint. He chose to go on working and we all hoped that, by pacing himself carefully, he would continue to produce for many years to come.

"He was a producer, director and writer of high talent and a man of great courage. He will be greatly missed by everyone in television drama".

Tony’s remains are interred in a private plot in a cemetery in Herne Bay. “I remember looking down into the little hole they put his ashes in,” says Joan, “and saying, ‘Oh my God, I’ll have to go on a diet before I can get in there!’ Father said, ‘A sense of the ridiculous is a sign of a balanced mind.’ I told him, ‘Well then, mine’s over-balanced!’”

Although she remarried in later life – to John Moon, who also since passed away – Joan feels a stronger loyalty to Tony. “He’d been my husband for so many years. He was the one who mattered. Where they have his ashes is where I’ll finish up one day.”

Following Tony’s death, *Poldark* airs in September, posthumously crediting him as producer on the first five episodes. Then on 22 November, *Gargantua* is published.

James Anthony Coburn, born 10 December 1927, died 28 April 1977. A TV pioneer in so many ways, but as a man, complicated and conflicted. For us *Doctor Who* fans, it nourishes the soul to think the burning flame at the heart of this most industrious talent was his involvement in the creation of the show that means so much to us. But the pragmatic truth is, when Tony left the series in 1964, he never ever looked back.

As Stef points out, not once is *Doctor Who* mentioned in his father’s letters home. “The fact seems very much to be that, beyond his initial passing enthusiasm for another of his seemingly unending stream of randomly eclectic story ideas, Tony never gave a stuff about *Doctor Who*, beyond whatever opportunistic career advancement he could scrape from it.”

And for the son, he’s still in the half-darkness of both his father and that most famous creation. “If Tony had lived, I think we would have worked through a lot of our problems,” he says. “Tony would have opened doors for me as fathers are supposed to do. I would have walked through them under my own steam, and done all kinds of stuff on the other side – but he would have opened them.

“I’d like to think in some ways he still can.” **DWM**

THE ORIGINS OF DOCTOR WHO
★
50
YEARS

BUNNY, WE HARDLY KNEW YOU

He's a man who played a key role in the creation of our favourite television programme, but he remains an elusive figure. As the 50th anniversary year draws to a close, we ask: who was CE 'Bunny' Webber...?

FEATURE BY **MATTHEW SWEET**

On the window sill above the sink in Bella Webber's kitchen sits a blue mug so enormous that it would make a happy home for a goldfish. It's the place where she keeps her washing-up brush. In the 1960s, however, it had its home on her late husband's desk. Oceans of tea flowed from this mug as he tapped away at his typewriter – and from the typewriter flowed scripts. Scripts for stage plays and radio plays, pantomimes, sit-coms and television serials, and, one day in the summer of 1963, the first script ever to be headed by the two words that now leap out at us from any page on which our eyes fall.

Cecil Edwin Webber is the most mysterious figure in the behind-the-scenes story of *Doctor Who*. All we have of him is a photograph of a smiling, high-cheekboned man with a side-parting, a neat black tie and a comical nickname – Bunny. And yet, he is the man who wrote the first document outlining the terms of the series – those yellowed pages in the BBC archives that describe "a frail old man lost in space and time... suspicious and capable of sudden malignance" and the machine that travels "through time, through space and through matter." He's also the man who then took this basic format and transformed it into a television script – the story of two schoolteachers, their pupil, an old man lost in the London fog, and a glass-and-chromium spaceship concealed inside a police box; an adventure in which Dr Who's ship slips its moorings and shrinks its occupants to one-sixteenth of an inch, making them vulnerable to attack from spiders, school shoes, and a compass scoring its way through a wooden lab bench. That script, *The Giants*, never made it into production, but its characters, structure and ideas formed the bones of *An Unearthly Child* and the final story of the first recording block, *Planet of Giants*.

A small army of people were responsible for developing the drama that would bridge the gap between *Grandstand* and *Juke Box Jury*, and outlast them both: Anthony Coburn, Waris Hussein, Verity Lambert, Sydney Newman, Rex Tucker, Donald Wilson, David Whitaker. But in the bafflingly complex story of the gestation of *Doctor Who*, the name on the birth certificate is that of CE Webber. And for years, a name is all we have had.

In the living room of her mother's Victorian house in Suffolk, Bunny's daughter Jenny Webber demonstrates how her father got his nickname. She draws her knees together and darts across the room like a certain lop-eared character from *Alice in Wonderland*. Bunny's widow, the 94-year-old Bella Webber, chuckles at the impression. "He ran like a rabbit," explains Bella. "And he hated the name Cecil. Only his Aunt Fanny called him Cecil. He'd wince when she said it." (To demonstrate why, Jenny summons Aunt Fanny's hooting voice.) Bunny himself is gazing down from the wall – a calm, cerebral figure with cool dark eyes. Not a photograph – Bunny avoided the camera whenever possible, and family snaps generally catch him at the edge of the frame, making his escape – but a portrait in charcoal by a Czech artist friend in need of a sitter. "He was always on the move," reflects Bella. "And he worked so bloody hard. He started between five and six in the morning. He'd come up to me at eight and bring me tea and toast before I went to work. Then he'd go back to his desk until two and go for a run in the park."

> "He was an anarchist. He believed in the old adage that absolute power corrupts absolutely. He thought rulers were a bunch of charlatans.'

Over sandwiches with Bella and Jenny, a picture of Bunny builds up. He loved Tolstoy. He loved mischief. He hated wearing tight clothes, suits in particular, and preferred enormous jumpers that hung down to the knee. He always cheated at board games and card games, but could be trusted to abide by the rules of chess. He was an atrocious driver: at his first test, he motored the wrong way down a dual carriageway near Chichester. On his second, he narrowly avoided a smash on the Uxbridge Road. Once he'd qualified, he had a memorable near miss involving an old lady being pushed over a zebra crossing in a bath-chair.

Fifty years on, the personalities present at the birth of *Doctor Who* seem divisible into two distinct categories. Insiders and outsiders. Pipe-smoking types in RAF blazers and those whose faces didn't quite fit. It's an idea captured perfectly in Mark Gatiss' *An Adventure in Space and Time – Doctor Who* as the product of a triple alliance between a brash Canadian, a pushy Jewish girl, and a posh gay Indian – none of whom were typical BBC material. We've been apt to put Cecil Webber on the side of the tweedy ones. And we've been wrong.

"He was an anarchist," says Jenny Webber. "He believed in the old adage: power corrupts, absolute power corrupts absolutely. He thought leaders and rulers were generally a bunch of charlatans." Bunny was also mistrustful of doctors, whose authority he challenged with another maxim: "the operation was a success. The patient died." Neither was he much enamoured of priests: more attracted to Eastern philosophical traditions, he once seriously considered entering a Buddhist monastery in East Sheen. (Jenny remembers him meditating while standing on his head, in an exercise he referred to as his "denkmal" – the German word for a memorial statue, but literally "think-time".) His anti-establishment qualities were enjoyed and inherited by his daughter: he gave her copies of the works of Kropotkin, she became an energetic trade unionist and recently completed an MA thesis on the unionisation of sex workers. As father and daughter, Bunny and Jenny shared a strong, conspiratorial, mischief-making relationship. They laughed together at the Marx Brothers. On holiday, he allowed her to play at mixing cocktails, and though he disliked alcohol, dutifully drank the results. They worried together about the prospect of nuclear war. (A trip to see a film about the bombing of Hiroshima produced months of nightmares.) In the flat above them lived a stuffy old lady whom Bunny encouraged his four-year-old daughter to greet with the words, "fuck the Queen and fuck Jesus!" She never did it, and he knew she would never do it, and this was all part of the fun.

Bunny Webber (left) with colleagues.

Cecil Edwin Webber was born on 9 April 1909 in Battersea, south London. But that's not the date on his birth certificate. His father was a stationer's assistant who specialised in writing copperplate script for legal documents. His mother was a seamstress who embroidered military uniforms. (There was an older brother, too – Leslie Webber, who, in the 1940s, took his own life by jumping from a moving railway carriage.) Cecil was an exceptionally bright child, but his parents would not allow him to shine at his full magnitude. Although he won a scholarship to study at Oxford, Frederick and Harriet Webber refused to let him take it up, and persuaded him to apply for a job in a bank. Bunny never forgave them for this decision. He kept his distance from them for the rest of his life. (His mother was once obliged to discover her son's new address by making sneaky enquiries at the dentist they shared.)

For Bella and Jenny, Bunny's life in the 1930s is faintly mysterious. He married Greta Scotchmur, an elocution expert who wrote popular textbooks on voice production. (The marriage produced one daughter, Felicity.) He gained some acting experience at the Maddermarket theatre in Norwich. (A family tradition insists he was Norfolk's handsomest King Lear, though no evidence has been found of the production.) War, however, brought better-recorded changes. It enabled Bunny to escape, decisively, from his unwanted career in banking and join the government's wartime censorship bureau. It also seems to have precipitated the end of his first marriage. By the winter of 1942 he was thousands of miles away from his wife and employed in the Trinidad outpost of the Censorship. There, in front of a greengrocer's, he met a young woman named Isabelle Horsfall, another employee of the same government bureau.

Bunny's concept for *The Giants* resurfaced in 1964 as *Planet of Giants*.

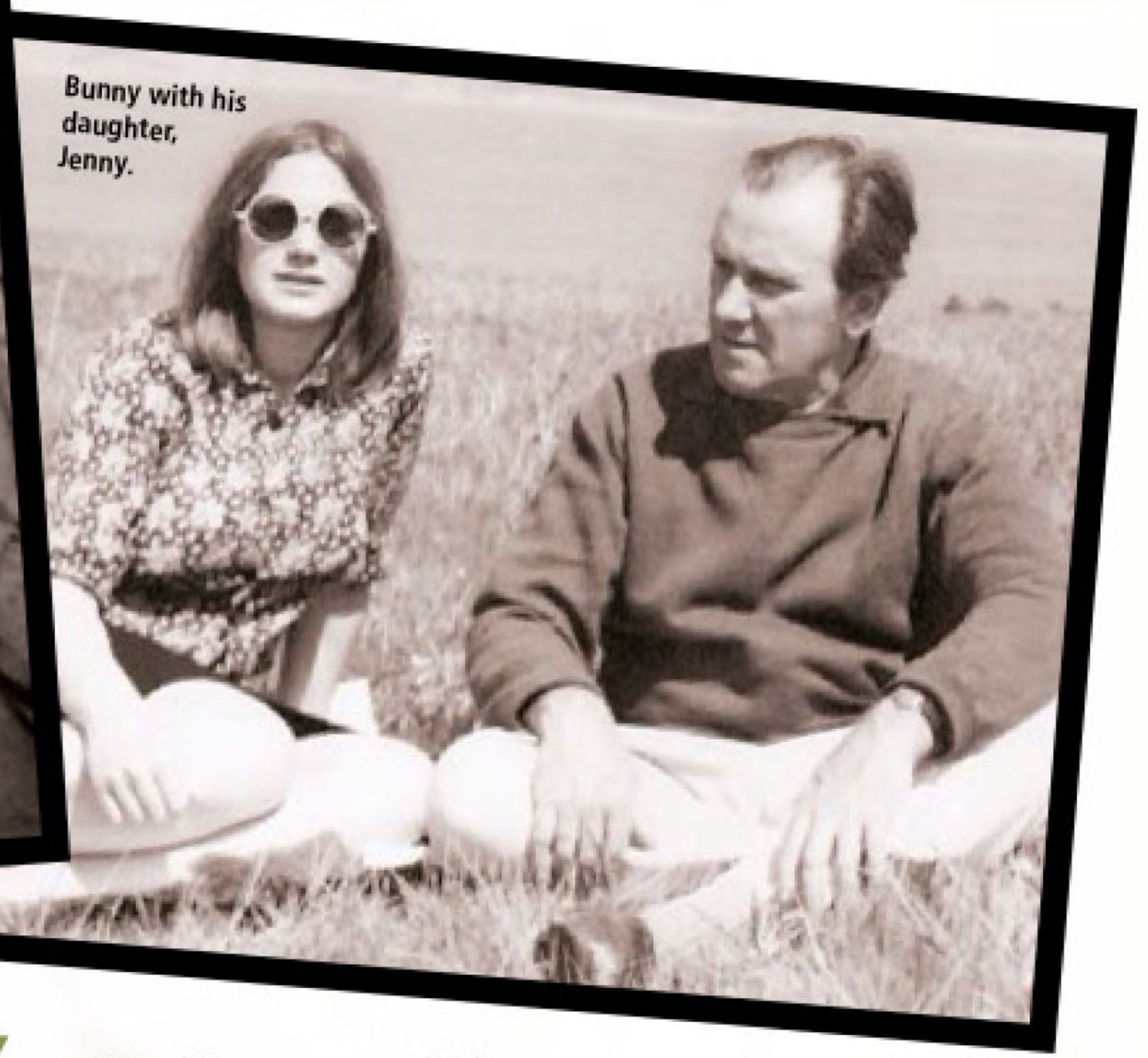
"I left the office, got on my bike and stopped to get some food," recalls Bella. "One of the things I bought was a huge bunch of spinach. When I got out the shop there was Bunny on his bike. 'I'm very fond of spinach', he said and invited himself to supper."

Civil service employees in the same department were prohibited from marrying each other, so when Bunny and Bella returned to London they faced two problems – keeping their relationship secret from their employers, and satisfying a landlord who would not rent a very pleasant flat in Notting Hill Gate to an unmarried couple. Bunny solved the problem with forgery. Using a runcible spoon and a cocktail of chemicals he obliterated his first wife's name from the marriage certificate, and added Bella's. (He used the same technique on his birth certificate, knocking ten years off his age in order, he said, to expunge his wasted years at the bank.) In 1949 the rules were relaxed. The pair married in a fourth-floor room at Kensington Registry Office, stacked with old filing cabinets and broken chairs. (A punishment, Bella is certain, for quibbling about a £12 charge for flowers.) The ceremony was so brief that they were able to make their ten o'clock lecture at the London School of Economics, where they had both enrolled as students. ►

Bella Webber today, with Bunny's mug!

FAMILY PHOTOS © AND THANKS TO BELLA AND JENNIFER WEBBER

Mr and Mrs Webber.


Bunny with his daughter, Jenny.

Bunny's first theatrical success came in the first year of their marriage. He had written a play called *A Citizen of the World*, an Expressionist drama about a financier who stands trial for treason after being accused of using forced labour on a wartime construction project. At the end of 1949 the script fell into the hands of a wild young talent who had already acquired a reputation for brilliance while studying under CS Lewis at Oxford. Kenneth Tynan, not quite 23 years old, staged Bunny's play as a special Sunday night show at the Phoenix theatre, on the set of Elia Kazan's production of *Death of a Salesman* – then negotiated its transfer to the Lyric, Hammersmith. The play gained a new title, *A Man of the World*, and a new cast that included Roger Livesey, the smoky-voiced star of *The Life and Death of Colonel Blimp* (1943) and Diana Dors, a 17-year-old graduate of the Rank Charm School. (Bella recalls visiting rehearsals one day and hearing Tynan shriek, "Diana Dors, pull up your drawers!") The production flew. Peter Brook, then the principal director at the Royal Opera House, detected "a bit of Kafka, the shadow of Orson Welles, a flavour of French films." *Theatre World* magazine gave Dors its Actress of the Year Award. Ken Tynan was borne aloft on a hurricane of success – that same year he directed an acclaimed Arts Council tour of *Othello*, scripted a television biopic of the jazz musician Bix Beiderbecke and persuaded Orson Welles to write an introduction for a collection of his drama criticism. Bunny's fortunes, though, were more mixed. In 1951 he completed a play called *Right Side Up*, a moral parable about a naïve young man in a Soho crime den – and entered it into the Festival of Britain playwriting competition. The judges – Alec Clunes, Christopher Fry and Peter Ustinov – gave the prize to Enid Bagnold's *Poor Judas*, which was saved from the ignominy of its bad reviews by a fire in the orchestra pit of the Arts Theatre that burned out the lighting equipment and the first four rows of the stalls. *Right Side Up* was rushed into production, with four days between the start of rehearsals and opening night. Bunny joined Clunes and the rest of the company as they repaired the damaged auditorium with sheets of painted canvas. The production opened on time, but was a critical disaster. "The play is a total failure," sneered the man from the *Spectator*. "The real fault is Mr Webber's dialogue." It would prove to be the last time Bunny would see his name on a West End playbill – the rest of his work would be for regional theatre and television.

"Bunny didn't really like television," ventures Jenny Webber. During the time he was contracted to write for the BBC, she says, he threatened to lock up the family set in a cupboard, in protest against the badness of the programmes. He made his mark on the medium all the same. The Queen and the Duke of Edinburgh attended the recording of his 1953 television version of Henry Cecil's short story *The Disagreeable Man*. (No rude words were exchanged.) *The Gift* (1954) was a television play starring John Slater as a bank clerk who, after an accident, finds himself unable to speak in anything but verse. For Rex Tucker, future caretaker producer of *Doctor Who*, Bunny supplied a small-screen adaptation of a PG Wodehouse story, and *The Barber and the Donkey* (1952), an *Arabian Nights* tale about a Baghdad barber whom the Caliph commands, on pain of death, to shave an uncooperative ungulate.

> 'Bunny's script, *The Giants*, did not meet with the approval of Sydney Newman…'

"He wouldn't do crime and he wouldn't do hospitals," says Jenny Webber, "so that left him with children's television." By the end of the 1950s, the teatime serial had become his specialism, thanks in part to the success of *The Silver Sword* (1957), an adaptation of Ian Serraillier's novel about a group of children searching for their parents in occupied Poland. (Barry Letts and Frazer Hines were cast as father and son.) He transferred *Swallows and Amazons, The Adventures of Tom Sawyer* and Henry Treece's *Ask for King Billy* to the small screen. He serialised Henry Winterfield's *Detectives in Togas* – a comic mystery about four Ancient Roman schoolchildren and their crotchety old teacher – as *The Riddle of the Red Wolf* (1958). In 1961 he charmed Richmal Crompton into allowing the BBC to adapt the *Just William* stories as a Saturday teatime series starring a 14-year-old Denis Waterman. By the time Sydney Newman arrived to shake up the BBC drama department, few writers were more qualified than Webber to create a children's programme that adults might also adore.

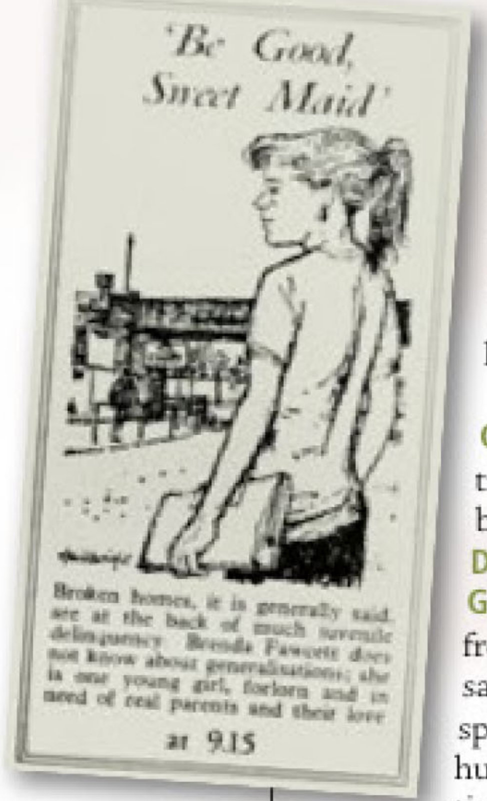
Bunny's adaptation of *The Silver Sword* starred Barry Letts and Frazer Hines as father and son.

Bella Webber was not in the country when Bunny came into the orbit of *Doctor Who*. In the middle of 1963 she was sent on a trip to Moscow by her employer, English Electric, to demonstrate white goods to the Soviets. (Madame Khrushchev, she recalls, was particularly keen on her firm's chrome electric plate warmer.) The only conversation she can recall having about the programme was her husband's description of a script meeting at which the physical appearance of Dr Who's as-yet-nameless time machine was discussed. "He thought it ought to be a workman's hut," she recalls. "But somebody else suggested a police box." That somebody else, it seems, was Anthony Coburn, the writer who would displace him from the series.

Bunny's script, *The Giants*, did not meet with the approval of Sydney Newman. "Scarcely practicable for live television," he judged – sounding rather like a man who'd just been told that his ambitious, high-concept, technically elaborate new series had been allocated the smallest, stuffiest, most primitive studio owned by the BBC. Bunny was paid off with a fee of £187.10s.0d. Another writer, Robert Gould, was asked to work with the idea, presumably on the strength of *The Big Pull* (1962), a psychological thriller about an astronaut who returns to earth carrying an alien infection. This script, *The Miniscules Story* [sic], was also rejected, after which Gould lost the favour of the production team by alleging that *The Screaming Jungle* – the third episode of *The Keys of Marinus* – had been plagiarised from an idea about sentient plants that he'd pitched to David Whitaker. (Verity Lambert countered that it was a commonplace science-fiction concept: perhaps that speech in *The Sensorites* about the telepathic vegetation of Esto was an attempt to prove the point.) The honour of shrinking the TARDIS crew eventually fell to Louis Marks. With the recording of his story, *Planet of Giants*, came the closure of a chapter of *Doctor Who* that began in May 1963, when Bunny Webber rolled a piece of paper into his typewriter and wrote: "The first two stories will be on the short side, four episodes each, and will not deal with time travel. The first may result from the use of a micro-reducer in the machine which makes our characters all become tiny."

Perhaps it's possible, though, to start another chapter. The November 1958 edition of *Plays and Players* contains Bunny Webber's only published interview. "Clearly," reflected Frank Granville Barker, the author of the piece, "CE Webber is a practical playwright, willing to produce work to order, and always prepared to meet the special requirements of a television studio or a particular repertory company." At the centre of the magazine is the complete text of Bunny's play *Be Good, Sweet Maid*, which had been performed at the Birmingham Repertory Theatre the previous May by a cast led by Sonia Fraser and Albert Finney. It is the story of Brenda Fawcett, a troubled teenage schoolgirl. "She's fifteen," reflects her father. "She'll soon be sixteen. They say she's backward, but certainly not to look at. Running away, staying out whole nights, will not be a childish prank any more. The last affair may have been harmless, but supposing she does it again?" At the end of the second act, she goes on the rampage with a pair of scissors.

In *The Making of Doctor Who* (1972), the first authoritative account of the production of the programme, the authors, Malcolm Hulke and Terrance Dicks, define its 'special magic' by quoting a speech from 'one of the stories written by David Whitaker'. "Can you imagine," it asks, "silver leaves waving above a pool of liquid gold containing silver fishes? Twin suns that circle and fall in a rainbow heaven, another world in another sky?" The words were never used on screen, though the Doctor gets somewhere close to them in his speech from *The Cave of Skulls*; the one about touching the alien sand and hearing the cries of strange birds. We'll never really know its precise origins. But consider a moment from the first act of *Be Good, Sweet Maid*, in which Brenda Fawcett is left alone in a park at twilight, and describes her feelings at this magic hour. "You feel a stirring about you," she says. "The trees come alive and whisper; bushes sit on the ground and tell each other green secrets… We gaze in lit shop windows, bright caves beneath the sea; in them our thoughts swim round like silver fish."


'Be Good, Sweet Maid'

Broken homes, it is generally said, are at the back of much juvenile delinquency. Brenda Fawcett does not know about generalisations; she is one young girl, forlorn and in need of real parents and their love

at 9.15

To the *Doctor Who* fan, the whole of culture can sometimes seem like a Rorschach test in which we see pictures of our favourite television programme. (Think of what happens in your brain when the words 'Doctor' and 'Who' coincide in a newspaper headline.) That might be happening here. But the year after *Be Good, Sweet Maid* ended its run in Birmingham, Bunny Webber wrote another play which clearly informed his thoughts when, in May 1963, he typed up his ideas about what *Doctor Who* ought to be. *Out of the Frying Pan* (1958) was the inaugural Christmas pantomime at the Belgrade Theatre, Coventry, post-war Britain's first new theatre, built, as the Lord Mayor of the city said, "by the people of today for the children of tomorrow." Some stars of the future were in the cast: Michael Crawford, Alan Howard, Frank Finlay. A few future members, too, of that vast repertory company of *Doctor Who* actors – Clinton Greyn, Kenton Moore, Charles Kay. And playing the male lead, as a guitar-strumming Teddy Boy called Greg, was Richard Martin, who would abandon acting to become one of the key directors of the early years of *Doctor Who*.

Did Bunny's play *Be Good, Sweet Maid* inspire Susan's scissor attack?

The Frying Pan is a perfectly ordinary espresso bar that becomes the starting point for an extraordinary journey through space: a place where a group of young people encounter a thousand-year-old being who transports them, in a flash of light, across the planet. In the first act, Greg is hunched over the Formica, absorbed in a paperback book. His friend Dave (Alan Howard) wants to know the story.

GREG: It says here that if a spaceship travelled faster than light it would go backwards in time.
DAVE: I can't see why.
GREG: It's scientific. Says so on the front, see: 'Science Fiction Classics' it says. They start out on a journey in this spaceship in the year two thousand five hundred, you see, and they break the time barrier, and they land back in the reign of William the Conqueror.
DAVE: Good book. It's not only scientific, it's historical.

Greg doesn't get the peace to read much more. A mysterious visitor materialises. "My mind is still cloudy with the mists of centuries," he explains. "I was pursued by monsters with great unwinking eyes." Moments later, the stranger vanishes before their eyes. "Shall I fetch a policeman?" asks the studious Christine, before theorising that they have been the victims of an illusion comparable to the Indian Rope Trick. "That's what he's done to us," decides her friend Millie, "hypnotised us." But he hasn't. He's the Genie of the Lamp – and by the end of the scene he has propelled the teenage coffee-drinkers of the Frying Pan to the despotic state of Baglak. Here, they encounter another mysterious figure: an old scientist played by Frank Finlay, who occupies a laboratory that's filled with inexplicable apparatus and dominated by a giant scanner screen. ("Bombard the autotron," he declares, "with infra-pink particles at two million volts!") His name is Professor Jones, and he is not a native of Baglak. Nor is his real name Professor Jones. He is the wizard Merlin, thousands of years old, and living incognito as the scientific adviser of the local dictator – and now the eccentric figure of a plot technology indistinguishable from magic. "Moving palaces through the air?" scoffs Dave. "Sounds like science-fiction."

Doctor Who director Richard Martin stars in CE Webber's *Out of the Frying Pan*.
© BELGRADE THEATRE

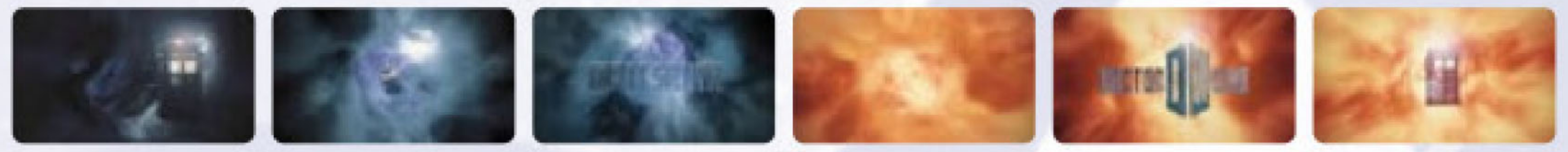
Earlier this year, while filming a *Culture Show* programme to mark the fiftieth anniversary of *Doctor Who*, I presented a copy of *Out of the Frying Pan* to Richard Martin. "It's where it came from," he beamed. "It's absolutely where it came from. But I hadn't tied the thing together until now." Frank Finlay, he enthused, would have made an excellent Doctor Who. "Why didn't they ask him?" he exclaimed. "The idiots."

In his memo of May 1963, 'Dr. Who – General Notes on Background and Approach', Bunny Webber makes some suggestions about adventures that might serve for a Christmas episode of the programme. 'Was it by means of Dr Who's machine that Aladdin's palace sailed through the air?' he speculated. 'Was Merlin Dr. Who?' Sydney Newman scrawled a bad-tempered note in the margin. 'Silly and condescending'. In 1989 Ben Aaronovitch's *Battlefield* revealed that Bunny had been right all along. Richard Martin seemed tickled by the notion. "I never met Webber because he'd been pushed away by the time I arrived. He was probably too impractical. Too up in the air."

One day in 1969, Bella Webber returned home from work to find her husband standing in front of a mirror, holding a white piece of paper in front of his face. Bunny suspected he might be suffering from jaundice – but his aversion to doctors meant that Bella was obliged to trick him into a consultation. She took him shopping and arranged for him to be waylaid by their GP as he passed the front door of the surgery. The diagnosis was not good: an advanced form of pancreatic cancer. Still he was reluctant to undergo treatment. When Bella took him into hospital for an operation, he went AWOL in the building. She found him on the other side of a door marked 'private', staring wistfully at a shelf of gruesome bottled specimens. The last summer of the 1960s was also his last one.

Bunny wanted his old scripts to be thrown on the fire, but Bella resisted the idea. Towards the end of my visit, she leaves the room and returns with a few pieces of his literary remains. The published text of *Out of the Frying Pan*. A rehearsal version of *A Citizen of the World*. None of his television work seems ever to have reached his bottom drawer. Certainly, there is no copy of *The Giants* among his effects. Bunny, both Bella and Jenny agree, would have been mystified to know that anyone was interested in his uncredited contribution to *Doctor Who*, and that this is the association that keeps his name alive. He made no demands upon posterity. What survives of him is a handful of scripts, the happy memories of his widow and daughter, and an enormous blue mug on a tiled windowsill in a Suffolk kitchen.

In the interview in *Plays and Players*, Frank Granville Barker summed up Bunny Webber's attitude to his work. "In his ability to write to order without losing his integrity as a creative artist, he looks back to the days of patronage, when even the greatest and most individual writers, composers and painters supplied what was asked of them and yet produced masterpieces that have endured for centuries." So far, *Doctor Who* has only clocked up half a century. But give it time. **DWM**



THE FACT OF FICTION
A *Christmas* CAROL

As we prepare to say an emotional farewell to the Eleventh Doctor on Christmas Day, let's turn the clock back three years to his first Christmas outing...

FEATURE BY **JONATHAN MORRIS**

As you read this, Matt Smith is soon to make his final appearance as the Doctor in his fourth *Doctor Who* Christmas Special, and yet it seems like it was only yesterday that he first cried "Geronimo!" at the close of *The End of Time*. Can it really be four years since he took over the TARDIS? As the saying goes, time flies when you're having fun.

But it's never too soon for nostalgia, so let's journey back to Christmas Day 2010. Outside it's the coldest December on record and there's snow on the ground. Matt Cardle has just won *The X Factor*, *Tron: Legacy* is top of the box office, and Matt Smith has just finished his first extraordinary year as the Doctor. *Doctor Who* is now a cornerstone of the BBC's Christmas schedule and expectations for its Special have never been higher.

And *A Christmas Carol* delivered. Described by its writer, Steven Moffat, as "*Doctor Who* meets *A Christmas Carol* meets *Jaws*" it offered an intricately timey-wimey but beautifully romantic take on Charles Dickens' classic novella. Where else could you find fog-bound fish in a story exploring ideas of free will and developmental psychology with a stunning central performance by Michael Gambon? It was a story to warm the heart of even the most curmudgeonly of Scrooges...

A CHRISTMAS CAROL
UK BROADCAST: 25 DECEMBER 2010

A spaceship is plummeting towards a planet of fog. Its Captain (Pooky Quesnel) enters the bridge announcing that the engines have failed. The Pilot (Leo Bill) orders his Co-Pilot (Micah Balfour) to keep the ship level.

- In the first draft the Co-Pilot only has one line (in the shooting script the character is given some lines originally intended for the Pilot), and this sequence opens with a shot of the spaceship before an uninterrupted scene in the bridge.
- This scene was expanded in the shooting script and then extensively tightened during editing; as recorded, after the Captain's line "What kind of clouds?" the Co-Pilot interrupted with "We've lost visual. Totally blind now."

The Pilot notices that someone is sending a distress signal from the honeymoon suite. Amy (Karen Gillan) and Rory (Arthur Darvill) enter, Amy dressed as a policewoman, Rory as a Roman centurion.

- Amy is wearing her kissogram outfit from *The Eleventh Hour* (2010) and Rory is wearing his uniform from *The Pandorica Opens* (2010), coincidentally matching Rodney and Cassandra Trotter's fancy dress outfits from the 2001 *Only Fools and Horses* Christmas Day Special *If They Could See Us Now.....!*.
- After Amy tells the Captain to "Shut up!" two lines were cut: the Pilot saying, "Level her out, we've got to stay level," and the Co-Pilot replying, "How? I'm flying blind." After Amy tells Rory to "Shut up," two more lines were removed; the Captain saying, "You have to get her level or we can't make orbit," and the Co-Pilot saying, "The grid's down."

Amy and Rory have sent the distress signal to summon the Doctor.

The planet of snow.

- More lines were cut during editing. After Amy tells Rory the Doctor will come, he originally answered, "Then where is he?" followed by the Co-Pilot saying, "We don't even have a guide-beacon. I need something to follow, anything." After Rory observes the Doctor is cutting it fine, Amy originally tells him to "Shut up!" and Rory says, "What if he doesn't make it?? What do we do?"
- After the Captain's line that they will be finished if they can't stabilise the orbit, the Pilot's reply was originally, "I can't stabilise, there's nothing to lock onto," which was replaced by the Co-Pilot saying, "There's nothing to lock onto, I'm flying blind."

As the spaceship dives through the clouds, the Co-Pilot detects another ship coming alongside.

- His line "Another ship, or something?" and the Pilot's line "What kind of ship?" were cut during editing. Also cut was an exchange where the Co-Pilot says the shuttle-like craft is "ahead of us now" and the Captain orders him to "Lock onto it." The Pilot protests, "We don't know what it is" and the Captain says, "I don't care what it is, we need to make orbit. Lock on!" (This was cut, presumably, because it would give the impression they had been rescued by the TARDIS.)
- All the lines about detecting another ship were added in the shooting script; in the first draft, the message was received out of the blue. Amy's lines "Come on, Doctor, come on," and "Just this once, don't be late," were late additions, a 'yellow rewrite' recorded as pick-up shots two months after the rest of the episode.

An incoming message is put on the screen: COME ALONG POND. The TARDIS whizzes by through the clouds.

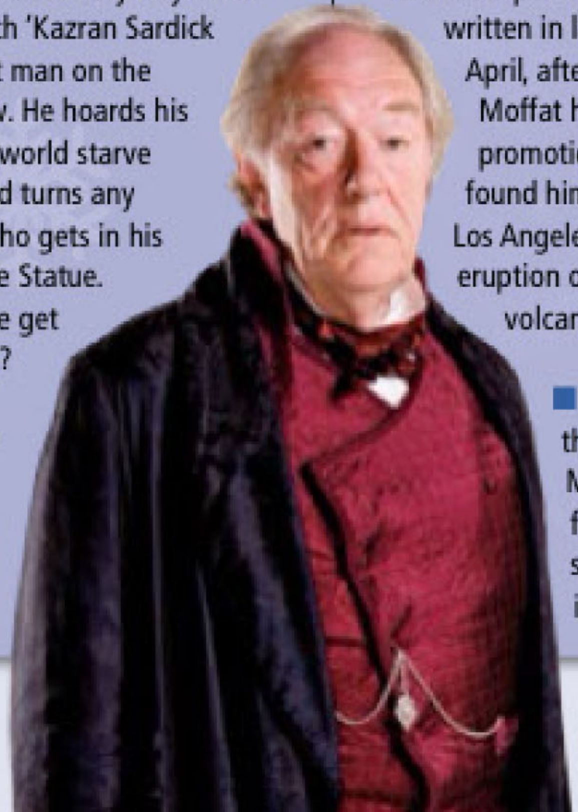
- The shooting script had earlier specified that the image on the screen should be 'Clouds. Boiling, howling clouds tearing past them. Stabs of lightning (like a "real-life" version of the title sequence)' so that when the TARDIS appears, 'For a moment, it's almost the title sequence – the TARDIS racing along the cloud tunnel.'

> "We've had so many Christmas Eves, Kazran. I think it's time for Christmas Day."

Meanwhile, on the planet's surface, the inhabitants of Sardicktown are preparing for Christmas.

- Described in the shooting script as 'Flickering streetlamps, a narrow street. Foggy and frosty, but no snow. Hurrying figures, wrapped up tight against the cold. Victorian in effect, though not in the details. This is a colonised planet, several decades on. This is a city of iron – girders and rivets and rust – with narrow windows, a twisting labyrinth of slanting alleyways, and raised walkways. Squalor rendered beautiful by heightened reality – like the set of *Oliver!* (referring to the 1968 film musical based on the Charles Dickens novel *Oliver Twist*). Flame lamps. Like streetlamps, but glass enclosed flames at the top. [...] Sardicktown rises to a central point, and surmounting it is a huge domed house – Kazran's house. This one building stands out like a dark, colourless lump. [...] A tall, thin spire rises from the top of the dome, pointing up into the ►

ESSENTIAL INFO



- In March 2010, *Doctor Who* head writer Steven Moffat initially described the story to director Toby Haynes as a story in which 'Kazran Sardick is the meanest man on the planet of snow. He hoards his billions, lets a world starve at his door, and turns any unfortunate who gets in his way into an Ice Statue. But how did he get to be so mean? One bitter Christmas Eve a mysterious stranger in a bow tie takes Kazran on three incredible journeys – into the past, the present, and the future.'
- The first draft of the script was written in late April, after Steven Moffat had completed a promotional week and found himself stranded in Los Angeles following the eruption of the Eyjafjallajökull volcano.
- Moffat completed the first draft on Monday 3 May, followed by a shooting script issued on Thursday 6 July and, after the readthrough, a revised shooting script on Monday 12 July (the first day of recording).
- The episode was directed by Toby Haynes, who had impressed the show's producers with his work on *The Pandorica Opens/The Big Bang* (2010). It starred television and film veteran Michael Gambon alongside classical crossover star Katherine Jenkins in her first major screen role.
- The story was seen by 12.11 million viewers on its first broadcast (the largest audience of the Matt Smith era until *The Day of the Doctor*) and received an Appreciation Index of 83.

◄ cloud-storm sky. It looks like technology – almost like an aerial.'

■ The shooting script specifies that the carol *Silent Night* (an English version of the German carol *Stille Nacht, heilige Nacht* by Franz Xaver Gruber and Josef Mohr, first performed in 1818) should be playing on the speakers. It was omitted from the broadcast programme but can be heard in the clip of this scene included in the accompanying edition of *Doctor Who Confidential*.

■ 'Christmas Spending Plummets' is the headline of the Sardicktown *Chronicle*.

In the main room of his house, Kazran Sardick (Michael Gambon) addresses a family consisting of Old Benjamin (Steve North), his mother Old Isabella (Meg Wynn-Owen), and a young Boy (Bailey Pepper) and a young Girl (Lauren Rowlands).

■ The shooting script has Kazran standing beside 'a huge *Citizen Kane* style fireplace (referring to the palatial Xanadu estate from the 1941 film by Orson Welles). The room is described as 'big, Victorian, all wood panels and leather. There is a big control panel – nothing too "mad scientist", in keeping with the panelled elegance of the rest of the chamber. This is a gentleman's study on a grand scale.' Kazran is described as 'a bitter, twisted old man' seen stepping forward into 'a demonic close-up'.

■ In the first draft, the family members aren't given names and rather than being a study, the setting is 'inside the dome. A huge vaulted ceiling, several levels. A spiral staircase in the centre of the room, going right to the top of it.'

Old Benjamin asks Kazran to consider releasing Isabella's sister Abigail (Katherine Jenkins) from the ice for one day. Kazran refuses. She is his security for a loan of four thousand five hundred Gideons.

■ The shooting script describes the cabinet containing Abigail as 'a tall steel cylinder [...] about seven feet tall with a glass panel in the front' and Abigail as 'very pretty [...] about twenty years old' but specifies that the window of the cylinder is 'crusted in ice so it's hard to make her out clearly.'

■ The currency of Gideons may be inspired by our current Chancellor of the Exchequer, the erstwhile Gideon Oliver Osborne.

■ In the shooting script the loan was for four thousand and fifty Gideons. Cut during editing was Kazran telling the family; "The day you repay the loan, you get her back. That was the deal. You understand the deal?" and asking Old Isabella "What's so special about Christmas? A day like any other. And not an excuse."

■ In the first draft, it's established up-front that Abigail was unwell and that was why she was placed in the ice. Kazran jokes: "Kids today! You expect everything on a plate, don't you? When I was young I had pots of money and a pet leopard – not strictly relevant, just thought I'd mention." Rather than holding Abigail as security, he's holding her because he wants her liver to replace his own; "I'm an old man. I need an upgrade. And it's not like she's using it right now".

No Christmas reprieve for Abigail.

> **'The currency of Gideons may be inspired by our current Chancellor of the Exchequer, the erstwhile Gideon Oliver Osborne.'**

Kazran's Servant (Tim Plester) informs his master that he has a call from the President. A spaceship from Earth carrying 4000 life forms is trapped in the cloud layer and will crash if Kazran doesn't allow it to land.

■ As recorded, this scene contained two calls from the President. Kazran initially refused the first call; "Tell him I'm busy. Nah, tell him he's boring," before picking up the phone and asking, "Is that ship going to crash into my house? ... Then why are you telling me about it?" These lines were cut during editing, as was a second exchange after Old Isabella explained about Abigail volunteering for the ice, telling Kazran, "I promised her father on his deathbed that one day I would get her out." "Well – deathbed, he'll never know," Kazran jokes. "What would it cost you to give her one day?" says Benjamin. "What would it gain me?" asks Kazran. "Sir, it's Christmas Eve. We are asking for one moment of kindness," says Benjamin. "Then ask Father Christmas," Kazran replies, at which point his Servant tells him that the President is calling.

■ Kazran's line that they already have a 'surplus population' quotes Scrooge from *A Christmas Carol* (1843) by Charles Dickens (this scene approximates to the opening scene of that novel where Scrooge is visited by two men collecting for charity).

■ In the first draft, Abigail is the sister of the father of the family, rather than the mother, and instead of the line "Maybe I should keep her?" Kazran says, "I'll give her a call when she's out – liver permitting. Does she like sushi?" prompting the father to yell, "And you are not taking any part of her!"

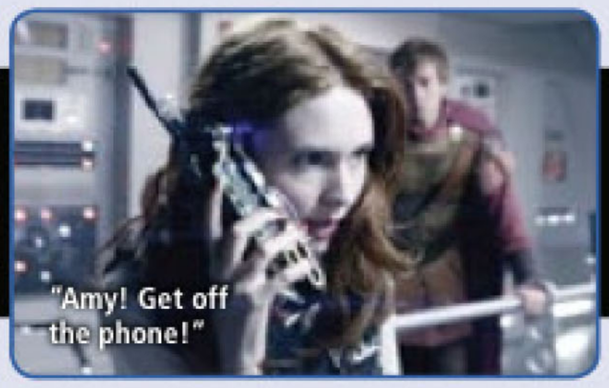
■ The number of passengers on the ship was increased from 403 to 4003 in the revised shooting script.

The Doctor (Matt Smith) tumbles out of Kazran's fireplace. He's come to use Kazran's machine to save the spaceship, but the controls fail to respond.

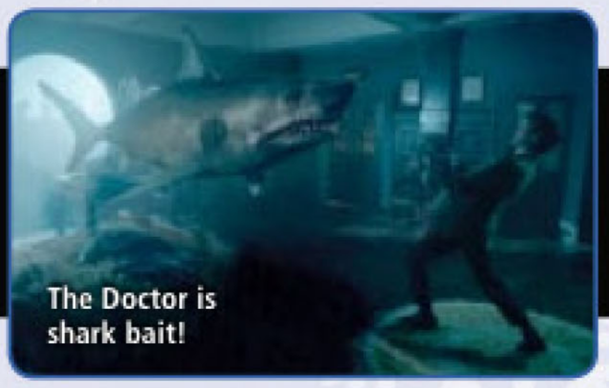
■ The Doctor shows the Boy a photograph of himself at Frank Sinatra's hunting lodge in 1952 with Albert Einstein and Santa Claus, *aka* Jeff. In 1952 Frank Sinatra (an American swing singer and actor, born 1915, died 1998) owned a cabin at the Cal Neva resort, Lake Tahoe, Nevada, where he hosted parties at which actress Marilyn Monroe was also a guest. There is no record that Albert Einstein (a German theoretical physicist, born 1879, died 1955) was ever invited.

■ More dialogue was cut after the Doctor's conversation with the Boy. The Doctor asks, "Now, which one of you owns this house – cos I've tracked some very funny readings and they all lead here." He sees Kazran and continues, "Oh, it's you, isn't it? Everyone else looks surprised. You look cross." Kazran asks, "What the hell are you doing in here?" to which the Doctor replies, "There, you see, cross. Don't be cross, have a jammy dodger," offering him one of his favourite biscuits (as seen in *Victory of the Daleks* (2010)). "Not exactly fresh but still broadly feasible – dig in." After his line about the crayon, the Doctor asks, "Now, can anyone tell me what this big flashy-lighty thing is?" "Of course I can..." begins Kazran before the Doctor interrupts, "No you can't, cos it's still my go."

The Captain.


"Amy! Get off the phone!"

Weather control.


The Doctor is shark bait!

Look what came down the chimney!

■ In the first draft, this is followed by an FX shot of the roof. 'Through the glass panels, we see the cloud-storm sky, and the long, slender aerial pointing into it. As we watch, a flash of light pulses up into the clouds.' The Doctor's question about Abigail, Kazran's assertion that she is "Nobody important" and the Doctor saying the console is the key to saving the ship were added in the shooting script, replacing him saying, "... and the ice on this planet is very strange," looking at the cylinder, then continuing, "Very, very strange. Good strange, bad strange – too early to call. Bet it's at least middling strange, I'll eat my hat."

Kazran explains that the controls are isomorphic, one to one, and answer to him alone.

■ ... almost directly quoting an exchange between the Doctor and Sutekh from *Pyramids of Mars* (1975) about the controls of the TARDIS, an assertion which has been contradicted in numerous other stories and which has been retrospectively rationalised as a lie.

The Doctor pleads with Kazran to help save the lives of everyone aboard the falling spaceship. Kazran refuses.

■ More dialogue was cut after the Doctor tells Sardick about the spaceship. The Doctor asks Kazran, "Sorry, did you hear what I said?" and Kazran answers, "You said there are four thousand and three people in a spaceship... and they're going to die." "You don't have to let that happen," says the Doctor. "Yeah, but what the hell, I'm going to," says Kazran. "Why?" asks the Doctor. "Do I know any of them?" asks Kazran. "No," says the Doctor. "Never will either," says Kazran.

Kazran orders his servants to remove the family and the Doctor.

■ More dialogue was cut during editing, as the Doctor tells Kazran, "There are people in danger and you could save them" and Kazran replies, "Yeah, getting that." "It would cost you a minute's effort," says the Doctor. "Oh, now you're just trying to put me off," says Kazran.

The Boy throws a piece of coal at Kazran. Kazran moves to strike the Boy, but something stops him at the last moment. The Doctor realizes he's missing something. The chairs in the room are angled away from a portrait of Kazran's father, Elliot Sardick. Kazran is scared of him and scared of being like him. That's why he couldn't hit the boy.

■ The shooting script specifies the Doctor's deduction is shown in 'Doctor vision' beginning with a zoom 'right into the Doctor's eye (as in *The Eleventh Hour* and *The Lodger*).'

■ The plaque beneath the portrait of Elliot Sardick gives his lifetime as 4302-4378, which taken with the Doctor's line about Elliot having been dead for 20 years – dates this story as taking place on Christmas Day, 4398 (interestingly, the shooting script gives Elliot Kazran's lifetime as 4302-3473, which is either a typo or an alternative dating system).

■ Production Designer Michael Pickwood prepared another painting for Kazran's study, *The Birth of* ►

Like father, like son?

The ghost of Christmas Past.

> **'The Doctor briefly compares himself to Mary Poppins, a fictional English nanny from a series of books by PL Travers.'**

Home movies provide new memories for Kazran.

◄ *Sardicktown*, based on *Coalbrookdale by Night* (1801) by Philip James de Loutherbourg but it was never used.

The Doctor wishes Kazran a Merry Christmas and leaves. In the cloud belt, the spaceship has stabilised a little.
■ Its markings (and earlier dialogue) designate it as a 'Galaxy Class' Starliner; the same classification as the *USS Enterprise* from the US TV series *Star Trek: The Next Generation* (1987-94). In the shooting script it is named as the *Thrasymachus*, the name of a teacher of rhetoric and a champion of injustice in fifth-century BC Athens.

Amy contacts the Doctor. He assures her that he's found a machine which can clear a flight corridor, but he can't control it, but he knows a man who can, who hates him. The call is interrupted by Old Benjamin thanking the Doctor and warning him about the fish.
■ Old Benjamin explaining that "They're mostly round the farms" was cut during editing.

As Old Benjamin hurries away, the Doctor spots the fish, swirling near a streetlamp. He beams with delight. "Fish that can swim in fog. I love new planets!"
■ Described in the script as 'A shoal of tiny fish, flicking and flickering around the light – swimming exactly as they would in water, but in fact suspended in the foggy air.'
■ More small cuts were made to this scene during editing; Amy tells the Doctor not to get distracted, and he replies, "Why would I get distracted?" She says, "You'd tie your shoelace during a supernova," and he replies, "Oh shut up! Once!"

The clock strikes eleven and the speakers begin to play *Ding Dong Merrily on High*.
■ A Christmas carol set to the sixteenth-century melody *La branle d'Official* first published by George Ratcliffe Woodward in 1924.

The Christmas carol gives the Doctor an idea how to save the spaceship – by doing *A Christmas Carol* on Kazran Sardick!
■ As well as reprising the central conceit of the Charles Dickens novel, the notion of the Doctor travelling in time in order to alter somebody's personal past, and therefore their personality, had also formed the basis of a short story by Steven Moffat, *Continuity Errors*, included as part of the *Decalog 3: Consequences* anthology published by Virgin Publishing in 1996 (see box out).
■ The Doctor had previously met Charles Dickens himself in *The Unquiet Dead* (2005), where the Gelth interrupt a public reading of *A Christmas Carol*. The character (as played by Simon Callow) reappeared in *The Wedding of River Song* (2011) to be interviewed on breakfast television about his next Christmas Special; "All I can say now is that it involves ghosts, and the past, the present and future, all at the same time." *Doctor Who* had previously used the format of *A Christmas Carol* as the basis for the past, present and future segments of *The Trial of a Time Lord* (1986), which took inspiration from Dickens' *Little Dorrit* and quoted *A Tale of Two Cities* in its final two episodes.
■ In the first draft, as the Doctor gets the idea, he looks up at Kazran's house. 'Kazran appears at one of the lighted windows, sees the Doctor across the street for a moment. Their stares lock – then Kazran yanks the curtains shut.'

Kazran is sleeping in his study when he is awoken by a recording of his 12-year-old self, Young Kazran (Laurence Belcher), being projected on the wall. Young Kazran is recording a top secret project on Christmas Eve.
■ Described in the shooting script as 'YouTube production standard [...] The picture is black and white, the image a bit degraded and bleached out – like it's ancient.'

In the recording, Elliot Sardick (Michael Gambon) enters his son's bedroom, shouting at him for being stupid. In his anger, he hits his son.
■ Young Kazran's line beginning "People say we don't have to be frightened of the fish," and his father's reply were added in the shooting script.

Kazran realises the Doctor is in his study with him. The Doctor explains he found the recording on an old drive.
■ Recovered using "quantum enfolding and a paper clip." Quantum enfolding is an unorthodox interpretation of quantum physics posited by theoretical physicist David Bohm (1917-92) in which concepts of space, time and particles are manifestations of an underlying, deeper order of reality.

Kazran tries summoning his servants, but the Doctor says that they've quit after winning the lottery.
■ Providing winning lottery tickets being a trick previously used in *School Reunion* (2006) and *The End of Time* (2010).

Kazran asks the Doctor who he is. "Tonight, I'm a ghost of Christmas past," he answers.
■ A line added in the shooting script.

Kazran remembers that he cried all night after his father hit him, and learned life's most valuable lesson; nobody comes. He orders the Doctor out of his house and the Doctor disappears in his TARDIS – only to reappear, moments later, in the projection, climbing through the window into Young Kazran's bedroom. After he explains to Young Kazran that he's the replacement babysitter, he addresses the recording to tell old Kazran that his past, and his memories, are going to change.
■ Developing the idea of somebody's memories and personality changing as their past is rewritten explored in the same year in *The Eleventh Hour*, *Flesh and Stone*, *Cold Blood* and *The Big Bang*, as well as *Father's Day* (2005) and even *The Two Doctors* (1985).
■ This also develops an element of Dickens' novel, where we learn that young Scrooge was 'a solitary child, neglected by his friends' who was spurned by his unkind father (for reasons never made clear).

The Doctor attempts to convince Young Kazran he is a mature and responsible adult using his Psychic Paper.
■ A useful gadget introduced in *The End of the World* (2005).
■ The Doctor briefly attempts to compare himself to Mary Poppins, a fictional English nanny from a series of children's books by PL Travers from 1934 to 1988.

Young Kazran explains that his father has invented a machine to "tame the sky" so he can control when the fish come down and charge the population to keep them out.
■ Young Kazran adding "We won't even need the nets" was cut during editing. Also cut was him questioning the Doctor about it being a boring alternative; he asks "To what?", and the Doctor replies, "Flying."

The Doctor comes up with a plan for them to see a fish, using his sonic screwdriver as a lure, tying it to a length of string with his finger at the other end. He then hides in the bedroom cupboard with Young Kazran, who admires the Doctor's bow tie. The Doctor feels something pulling on the string and starts opening the cupboard door. Young Kazran is scared but the Doctor reassures him, saying "Eyes on the tie. Look at me. I wear it and I don't care."
■ And, as specified in the script, old Kazran suddenly registers that he is now wearing a bow tie, indicating that not only his memories but his nature has started to change.

The Doctor emerges to see a small fish nibbling at the sonic screwdriver.
■ The Doctor's deduction that the fish can fly due to crystalline fog was added in the shooting script.

Suddenly a shark crashes into the bedroom through the window and the Doctor flings himself back into the cupboard.
■ Bringing one of Moffat's childhood nightmares to life, as related in *Doctor Who Confidential*.

The Doctor tells Young Kazran that he thinks he understands how the fog works, which will help him land a spaceship in the future and save lots of lives, and that he'll get some very interesting readings from his sonic screwdriver – once he gets it back from the shark in the bedroom.
■ Part of this scene was cut during editing. After the shark starts slamming on the cupboard door, the Doctor says, "It's scared, that's all, it's just scared out of its mind, it's terrified." "How do you know?" asks Young Kazran. "Because it's either scared or hungry and I prefer scared, okay?" says the Doctor.

The recording ends but Kazran remembers what happens next. The shark smashes through the cupboard door and gets stuck there with its mouth wedged open. The Doctor says he can stun it using his sonic screwdriver, which is lodged in the shark's throat. He reaches in to activate it.
■ Saying "Geronimo," his catchphrase introduced in *The End of Time*.

A few minutes later, out on the rooftop outside the bedroom, the shark lies dying with half a sonic screwdriver in its stomach. Young Kazran is distraught. The Doctor deduces the shark can't survive outside the cloud belt, and couldn't survive the return trip without a fully-functioning life-support.
■ Behind them, the dome of Kazran's house is shown in a state of construction.

Kazran cries as he remembers his conversation with the Doctor.
■ As the recording has now finished, this is one of the rare instances in the show of us hearing a character's thoughts as a voiceover (a decision which seems to have been made during the edit).

Young Kazran leads the Doctor downstairs to an antechamber, in which a big, misty cavern is visible through the glass panel of a heavy, locked door.
■ En route, the Doctor passes the Christmas tree seen in the portrait of Elliot Sardick. Note that there is a large gap in the room where the cloud control machine will later stand.
■ The shooting script describes the 'Cryo-Cave' as 'a big misty cavern – the roof is rock, the floor seemingly made of fog. Standing at seemingly random intervals, some of them leaning like tombstones, are glass fronted steel cylinders, just like the one we saw the girl in. Some of the cylinders, are clearly ancient, some newer, and the frozen occupants of each are dimly visible within. A graveyard for the living.' Later it describes the 'looming, tomb-like cylinders' as being like the graveyard in David Lean's 1946 film of Charles Dickens' novel *Great Expectations*.

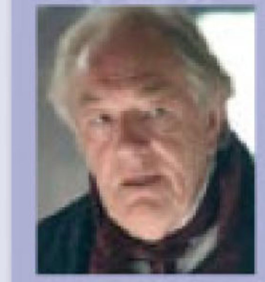
Young Kazran doesn't know the code for the door's entry coder. In the future, Kazran shouts out the code in frustration at the memory – which is just what the Doctor wanted, as he has nipped forward in time to find out. He returns to open the door.
■ A cynical viewer might, at this point, wonder why the Doctor didn't just use the TARDIS to travel to somewhere with a shark life-support, but the point isn't that he saves the shark, but that he makes Young Kazran save the shark. ►

CRYO
POLICE BOX
In the vaults beneath Kazran's mansion, time stands still.

WHERE ELSE HAVE I SEEN...?

MICHAEL GAMBON

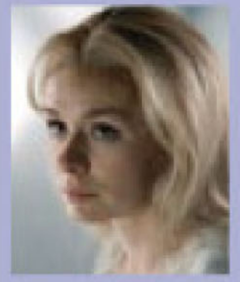
(1940-) **Kazran Sardick**



TV appearances include: *The Singing Detective* (1986) as Philip Marlow; *Maigret* (1992-93) as Jules Maigret; *Wives and Daughters* (1999) as Squire Hamley; *Perfect Strangers* (2001) as Raymond.
Film appearances include: *Sleepy Hollow* (1999) as Baltus Van Tassel; *Gosford Park* (2001) as William McCordle; *Harry Potter* series (2004-11) as Albus Dumbledore; *The King's Speech* (2010) as King George V.

KATHERINE JENKINS

(1980-) **Abigail Pettigrew**



TV appearances include: *Emmerdale* (2007) as herself; *The Apprentice* (2009) as herself; *Popstar to Operastar* (2010-11) as herself; *Dancing with the Stars* (2012) as herself; *BBC Proms* (2009, 11, 13) as herself.

LEO BILL (1980-) Pilot

TV appearances include: *Home Time* (2009) as Steve; *The Borgias* (2013) as Cardinal Costanzo; *The White Queen* (2013) as Reginald Bray.

Film appearances include: *Gosford Park* (2001) as Jim; *28 Days Later* (2002) as Private Jones; *Vera Drake* (2004) as Ronny.

LAURENCE BELCHER

(1995-) **Young Kazran**

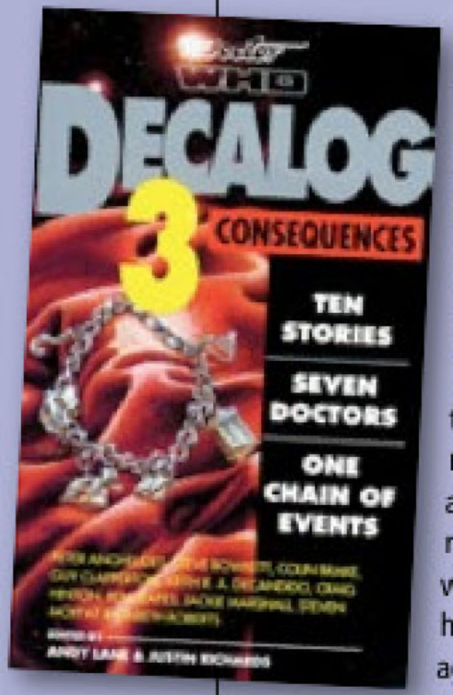
Film appearances include: *The Shadow Within* (2007) as Maurice Dumont; *X-Men: First Class* (2012) as Young Charles Xavier; *Diana* (2013) as Prince William.

CONTINUITY ERRORS

Way back in 1996, Steven Moffat was best known as the award-winning writer of ITV children's drama *Press Gang* and the BBC sitcom *Joking Apart*, so it was something of a coup for Virgin Publishing when he contributed to their *Doctor Who* short story collection *Decalog 3: Consequences*. That story, *Continuity Errors*, contained several ideas that would reappear in Moffat's television *Doctor Who* stories and could be considered a prototype for *A Christmas Carol*.

The story is set in 2668 in The New Alexandria Library, a planet-sized repository of every book ever written. The Seventh Doctor visits and asks Andrea, the librarian, if he might be allowed to see the only existing copy of *Massacre on Deltherus 5: The definitive account of the Drakoids' extermination of the last of the Deltherons*. It's a restricted text and Andrea refuses. The Doctor attempts to hypnotise her to obey him but fails. Andrea once attended a lecture given by Professor Candy about the Doctor (a 'Complex Space-Time Event' with dubious motives) as she was undergoing memory augmentation at the time the lecture stayed with her.

The Doctor storms off and Andrea is chatted up by her assistant Walter; she spurns him, having a cold, bitter disposition, the result of the death of her daughter and her husband leaving her soon afterwards. The Doctor returns to ask again to see the book, telling her innocent lives are at stake. "Life," she replies, "innocent or otherwise, isn't fair." The Doctor departs on a 'little errand'.



... and Andrea's nature is changed. She flirts with her assistant Walter, telling him her positive outlook is due to a temporary teacher at school teaching her Tibetan mind control. A teacher who, she suddenly realises, was the Doctor in a ginger wig...

... and history changes again, and now Andrea works alongside her husband Freddy. It turns out that he had once attempted to leave her, but he met a strange little man who made him change his mind. And now she thinks back to the night her daughter was killed, she remembers the plants attacking their home, her daughter's final question "What do monsters have nightmares about?" – and a voice from the doorway answering, "Me."

The Doctor returns to the library, asking Andrea about her daughter, who is on her final year of a project to revolutionise medical science using nanites. Andrea is grateful to the Doctor for saving her daughter's life, but still refuses to allow him access to the book. She's noticed that her life doesn't make sense, almost as though it's been rewritten. The Doctor wonders what must have turned her against him – and nips back in time, to take Professor Candy's place and give the eighteen-year-old Andrea a lecture on 'the importance of lending library books to your friends.'

... and, back in 2668, having been given permission to borrow the book, the Doctor returns it to the library. But now its title reads *Miracle on Deltherus 5: The definitive account of how the Deltherons repelled the Drakoid invasion*.

Kazran learns the truth from Abigail.

> **'The shooting script describes the appearance of the shark as "a real *Jaws* moment."'**

◄ **Young Kazran leads the Doctor into the cryo-cave, explaining that the house is built on a fog lake and this is where his father freezes people.**

■ Originally he added, "Doesn't even cost anything," but this was cut during editing. In the first draft, he went into more detail; "The house is built on a fog lake and when people are too poor or too sick, they go into the ice. My Dad stores them – for money. Just till they're better. Or richer." This was replaced in the shooting script with the discussion where Young Kazran explains that they're being kept as security.

Young Kazran begins to open one of the cylinders, the one containing Abigail Pettigrew. He explains that she wouldn't mind her cylinder being used, as she loves fish. As her recording plays, the Doctor notices his half of the sonic screwdriver signalling its other half – which means the shark has woken up and is homing in on them. It lunges out of the mist...

■ Abigail's recording was revised and extended during dubbing; originally she said; "My name is Abigail Pettigrew, and I am very grateful for Mr Sardick's kindness. My health is poor and my family have decided..." While the shooting script establishes that she is ill from the outset, during editing the decision appears to have been taken to defer the revelation to a significantly later point in the episode.

■ The Doctor asking Young Kazran if she's important was added in the shooting script, referring back to when Kazran claimed she was "nobody important."

Young Kazran flees from the shark through the cylinders.

■ The shooting script describes the appearance of the shark as 'a real *Jaws* moment' (referring to the 1975 film directed by Steven Spielberg); composer John Williams' theme from the film is subtly referenced in Murray Gold's incidental score. Kazran urging his younger self to "No, run, you idiot, run. Run!" was removed during editing.

■ In the future scenes, Kazran's bow tie has now reverted to a silk cravat.

Young Kazran hears a beautiful voice singing *In the Bleak Midwinter*. It's Abigail Pettigrew, revived and released from her cylinder.

■ *In the Bleak Midwinter* was originally a poem by Christina Rossetti, written in the nineteenth century but first published in 1904. The version heard here uses the melody written by Harold Darke in 1909.

The Doctor explains that her singing creates a delta wave pattern in the fog that calms the fish, the same way that Kazran's machine controls the cloud belt.

■ Delta waves are brain waves associated with the deepest stage of sleep; in *Kinda* (1982) the Doctor adapted his sonic screwdriver into a delta wave augmenter.

In the future, Kazran's portrait of his father has been replaced by one of Abigail. The Doctor transfers the shark into her cylinder and transports Young Kazran and Abigail into the cloud belt in the TARDIS.

■ ... revealing 'a stunning vista. They are hanging in sky, in a storm of clouds – and swooping and plunging through among the clouds, fish of every size and description. We pan with one shoal, as they swoop right past the TARDIS.'

■ Abigail's line "I never thought I'd live to see this" was cut during editing.

Kazran remembers something and digs out a box of mementoes. Young Kazran photographs Abigail, and Kazran takes that photograph out of the box.

■ In the shooting script, Kazran digging out the box and retrieving the photograph were part of the same scene (but with a 'CUT TO: a few minutes later'); during editing the first half was moved to divide the TARDIS scene (as scripted "I keep amazing out there" was followed by "Come on then! Let's get this shark out!").

The Doctor releases the shark into the cloud belt.

■ The beginning of this scene was cut, losing Abigail asking, "Sir? Will she be all right?", Young Kazran answering from the doorway, "She's fine. Look at her, just swimming around," and the Doctor saying, "There you go, good as new."

■ Young Kazran's line, "Wahey! Look at them go!" was added during dubbing.

The Doctor notices the number 8 on Abigail's cylinder as a timer rings. It's nearly Christmas Day.

■ The shooting script describes the display as 'a small screen set next to the door. There is an illuminated number, like an LED display. It reads 8.'

■ The brief cut back to Kazran examining a photograph was added during editing.

The Doctor returns Young Kazran and Abigail to the cryo-cave, where she returns to her cylinder. Young Kazran promises her they will visit again, every Christmas Eve.

■ The beginning of this scene was cut during editing. Originally it began with the Doctor saying, "Are you sure about this? I'm sure I could arrange something..." followed by Abigail saying, as she enters the cylinder, "I have arrangements of my own, Doctor – with Mr Sardick, and my family. It is necessary that I return to the ice."

The cylinder door closes – then opens again on Christmas Eve the following year. The Doctor and Young Kazran are both wearing Christmas hats (and Young Kazran is now wearing a bow tie). The Doctor has a great plan and they rush out of the cryo-cave. The counter on the cylinder clicks down to 7.

The Doctor summons the shark using his half of the sonic screwdriver and they take a ride over the rooftops on a shark-drawn rickshaw.

■ Originally, in the first draft, the Doctor summoned the shark with the line, "That's right, you remember, come to daddy," and rather than using a rickshaw, the next scene showed the Doctor riding through the cloud layer on the back of one saddled-up shark and Young Kazran and Abigail on the back of another.

■ This sequence was then rewritten in the shooting script and expanded further in the revised shooting script, adding the little girl in her bedroom and the woman with the washing line – with the direction that 'Young Kazran is pulling a stray piece of washing off his grinning face (no, NOT a bra!)'.

■ Abigail asking the Doctor "How do you make it turn?" and the Doctor replying "I don't know" was cut during editing.

■ Murray Gold's music from this scene – entitled *Shark Ride* – includes the melody of his composition *Abigail's Song (Silence is All You Know)* (which also occurs elsewhere in the soundtrack).

■ As they return to Kazran's house, the dome is nearing completion.

In the future, Kazran looks through photographs of other Christmas Eves spent with Abigail and finds he has new memories. The Doctor and young Kazran revive Abigail one Christmas Eve later and take her to the Great Wall of China.

■ The shooting script doesn't specify their destinations, saying that Kazran's photographs are of 'Various shots of the Doctor, Kazran, and Abigail (not always all three of them, someone has to take the picture) in various exotic places – historical events, space stations, anything exciting we can fake up! The first one is Abigail and Kazran in front the Eiffel Tower, laughing and giving a thumbs up.'

■ The Doctor had previously passed by the Great Wall of China in the fourth episode of *Marco Polo* (1964), *The Wall of Lies* (it was also the Seventh Doctor and Ace's intended destination in the 1993 *Children in Need* Special *Dimensions in Time*).

The Doctor and Young Kazran wake Abigail the next Christmas Eve wearing fezzes for a trip to Egypt.

■ Visiting the Great Sphinx of Giza and the nearby pyramids (the Doctor had previously visited the Great Pyramid of Giza during its construction in two 1966 episodes of *The Daleks' Master Plan*).

■ The Doctor gained an admiration for fezzes during *The Big Bang*.

The Doctor and Young Adult Kazran (Matthew Rohman) wake Abigail the next Christmas Eve wearing scarves for a trip to a mountainous location. The cylinder counter clicks down to 4.

■ The scarves resembling that worn by the Fourth Doctor, of course.

The Doctor and Adult Kazran (Danny Horn) wake Abigail again and this time she notices Kazran. The counter clicks down to 3. They enter the TARDIS and Abigail requests they spend this Christmas Eve on the day itself. Outside her sister's home, Abigail looks in at her sister Isabella (Laura Rogers) with her son Benjamin (Bailey Pepper) and her partner/husband Eric (Nick Malinowksi).

■ The whole sequence with Abigail's family and the first kiss were added in the shooting script.

■ As the scenes with Young Kazran broadly correspond to the Christmas Past section of Dickens' *A Christmas Carol*, this section corresponds to the Christmas Present section where Scrooge is led to Bob Cratchit's house.

The Doctor invites Abigail inside and they join her family for a Christmas meal.

■ Isabella's observation that Kazran hasn't any friends is the first indication that the Doctor's plan is backfiring.

The Doctor returns Abigail to the cryo-cave where she kisses Adult Kazran for the first time. In the future, Kazran looks through more photographs of them visiting the Statue of Liberty in New York...

■ ... previously visited in *Daleks in Manhattan/Evolution of the Daleks* (2007) and which would later be revealed as a Weeping Angel in *The Angels Take Manhattan* (2012). But if that which holds the image of an angel becomes itself an angel... probably best not to think about it.

... followed by the Sydney Opera House and Uluru in Australia, then the Eiffel Tower in Paris and the Empire State Building in New York.

■ ... previously visited in *City of Death* (1979) and *The Chase* (1965) respectively (as well as in *Daleks in Manhattan*, of course).

A photograph of the Doctor, Adult Kazran and Abigail with the Hollywood sign leads into a scene at a party at a luxurious mansion. Abigail tells Adult Kazran "a very bad thing." While they kiss, the Doctor appears, having accidentally got engaged to Marilyn Monroe.

■ In the first draft, the photographs leading into this scene have a little gag: at first there is a photo of Abigail, Adult Kazran and the Doctor, with Abigail and Kazran looking at each other ►

Return to the sky.

"Merry Christmas!".

A shark ride together.

Happy holidays.

Spuds for Christmas dinner.

◄ 'in a slightly intimate way', followed by a photo of the Doctor alone, followed by a photo of the Doctor looking around with a 'Where did they go?' expression.

■ The first draft sets this scene on a 'Las Vegas Hotel Balcony' with a Christmas party taking place through some glass doors in the background. As noted earlier, Frank Sinatra's hunting lodge was by Lake Tahoe, so (given the proximity to Hollywood) this scene is at his home in Palm Springs, California – also the location of parties attended by Marilyn Monroe in the early 50s.

■ The shooting script specifies that 'Whatever was Frank Sinatra's best Christmas song is playing' but in the broadcast episode we hear diegetic jazz music.

■ The Doctor's wedding with Marilyn being the second time he has married that we know of, his first marriage being to Queen Elizabeth I (mentioned in *The End of Time*, and seen in *The Day of the Doctor* (2013)).

Abigail is returned to the cryo-cave and frozen once more. Adult Kazran tells the Doctor that he's grown out of their Christmas Eve trips and wants to concentrate on working with his father. The Doctor complies, but leaves Adult Kazran with his half-a-sonic screwdriver so he can call him if required. The counter on her cylinder now reads 1.

■ Corresponding to the scene in Dickens' *A Christmas Carol* where Scrooge's love, Belle, rejects him.

■ This scene was extended in the revised shooting script to begin with Abigail asking Kazran, "... will I see you again?" "Tomorrow," he replies. "It's always tomorrow for me," says Abigail. They then say goodnight to each other, the only part of the added material to be retained after editing.

In the future, the portrait of Abigail has reverted to a portrait of Elliot Sardick. Kazran remembers another Christmas Eve, where his father completed his machine to control the clouds.

■ Elliot's explanation of how the machine works was expanded in the shooting script (adding a line about it using sound waves and a back-reference to him regarding people as "cattle"). After it had been shot, it was cut down during editing, losing Elliot saying, "Sound waves resonate in the ice crystals, and that's all the cloud belt is – ice crystals." Also removed was Elliot saying that controlling people's predators is "simple economics," and Kazran agreeing "Yes, sir." Elliot explains "No-one can survive here except through our grace, Kazran. Do you know what we're getting for Christmas this year? The sky," and then says that the controls are "perfectly isomorphic" and asks Kazran, "What's wrong?" Kazran says, "Nothing. Just..." before excusing himself.

Adult Kazran returns to his room and considers summoning the Doctor. The Doctor appears outside his bedroom window but Adult Kazran closes the curtains on him. Years later, old Kazran considers using the half-screwdriver to call the Doctor. He takes another call from the President, and returns to his photographs.

■ One of which shows the Doctor visiting Times Square, New York.

Suddenly a hologram of Amy appears in Kazran's study. She says she's the Ghost of Christmas Present. After a brief appearance by Rory, Kazran hears a choir singing *Silent Night*. He goes downstairs to investigate and finds the cryo-cave full of holograms. Amy appears and explains they are the people on the spaceship, singing for their lives.

Abigail sings the Christmas Number One in Sardick Town!

> **'The Doctor's wedding with Marilyn was his second that we know of, his first marriage being to Queen Elizabeth I.'**

Amy finds the cylinder containing Abigail and asks why she is still stuck in there. Kazran explains that he could release her any time he wanted – but she would only have one day left to live.

■ In the first draft, after saying that Abigail was "On the point of death," Kazran explained that "The ice is a restorative – but only for so long, and only so often." This was replaced in the shooting script by Kazran saying, "She never seemed so. I suppose the rest in the ice helped her. The gypsies always said it had restorative qualities," which was cut down during editing to leave only the middle section.

■ Also cut during editing was Amy asking Kazran, "What would she say? If Abigail could talk to you right now, what would she say?" and Kazran's reply, "Cure me."

Amy tells Rory to "widen the beam" and suddenly Kazran is the hologram, on board the bridge of the spaceship. Amy explains that the people on board are singing because the Doctor thinks the harmonies might resonate in the ice crystals and stabilise the ship.

■ Kazran asking Amy, "Who's singing?" and her replying, "The passengers. The people you saw," were cut during editing.

■ In the first draft, this scene continues in a radically different fashion to the shooting script and the broadcast episode. After Amy contacts the Doctor by radio, she asks him "What do we do?" and he replies, "Working on it! Be right with you." There is then a beep-beeping noise and the Pilot says, "Ma'am, I'm picking up a signal. Do you know what this is?" Kazran recognises the sound. It's the beeping of a sonic screwdriver. He takes the half-screwdriver from his pocket and discovers it is beeping in return. The Pilot announces, "Sensor readings. Something's approaching our stern." The Captain says "Visual," and the image on the screen shows a dark shape pursuing them through the cloud tunnel.

Kazran half-smiles. "Hello, old friend." "What is that?" asks Amy. "A shark," says Kazran. "Homing on us?" says Amy. "Homing on this," says Kazran, raising the half-screwdriver. "But it's not really here, it's a hologram," protests Amy. "The signal's real enough," says Rory, turning to the screen. "That picture – have we zoomed in?" "No", says the Pilot. "Actual size." "Cos that's really quite a big shark, isn't it?" says Rory. "It's grown," agrees Kazran. "How big do they grow?" asks Rory. On the screen the enormous shark draws nearer, its mouth yawning open, Amy cries, "Oh my god!" – and we cut to a shot outside of a GIANT SHARK, four times the size of the ship, lunging at it from behind. For a moment the ship is held in its mighty jaws, being crushed in its massive teeth.

Back on the bridge, the Captain orders, "Full thrust now! Now!" and the ship shoots forward. "It's still coming after us," cries the Pilot. "Cut the hologram!" says Amy. "It's him, it's tracking him." Rory slams a lever and Kazran finds himself back in the cryo-cave with the Doctor. On the bridge, the Captain asks the Pilot if they're clear. He says they seem to be. She asks, "Damage?". He replies, "No casualties. Took a hit on the kitchen decks – just the storage vats." "Food storage?" asks Amy. "Yeah, just food," says the Pilot. Amy and Rory exchange a look. Amy says, "Basically... we're leaking food." On the screen, hundreds of dots appear moving towards a diagram of the ship. "Those dots," says Rory. "Are those...?" "Fish," says the Captain. "We've got incoming."

■ After this the rest of the script is more or less the same as the broadcast episode, save for a shot of the ship being buffeted by a shoal of fish and, in the scene where they hear Abigail singing, the Captain observing, "We seem to be levelling off. What are those fish doing?" and the Pilot saying, "Nothing much. Like they're just swimming alongside."

Kazran remains unrepentant. The Doctor says he now needs to see the future. Kazran says he expects to die cold, alone and afraid and doesn't care, defying the Doctor to prove him wrong. But the Doctor isn't showing old Kazran his future; he's showing Young Kazran the man he may grow up to be. Kazran is struck dumb at the sight of his younger self and prepares to strike him.

■ In the shooting script at this point the flashback sequence consisted of just Elliot Sardick striking Young Kazran and the scene of Kazran failing to strike the boy; it was expanded to include other elements during editing.

■ This scene pays off the earlier line about Kazran being scared of being like his father and, very broadly, corresponds with the scene in Dickens' *A Christmas Carol* where Scrooge is shown the consequence of a life of avarice; the death of Tiny Tim.

Kazran suddenly changes. He can't be this way anymore and hugs his younger self. The Doctor contacts the spaceship telling them he's just saved Christmas. But when old Kazran attempts to use his father's machine, the controls fail to respond. Kazran has changed too much for the machine to recognise him.

■ The line "It's tuned to your brainwaves" was added in the shooting script. Kazran telling the Doctor "You've done so much, you wouldn't give up now," and the Doctor replying, "I'm not giving up, I just don't know. That happens sometimes, I don't know everything always!" was cut during editing.

Kazran suggests the half-screwdriver might be of some use, which gives the Doctor an idea. If he sets up a resonation pattern between this half of the screwdriver and the other half inside a shark in the cloud layer...

■ With the giant shark cut from the story, the Doctor's inference that the shark containing the half-screwdriver is still alive and in the right part of the cloud layer becomes a bit of a leap of faith!

...he could use them to send a signal. Kazran asks what, and the Doctor apologises. They need to send something into the cloud belt they know works. They need Abigail to sing.

■ This explanation was added in the shooting script; in the first draft, after Kazran says, "I don't understand," the Doctor simply says, "I think you probably do."

The Doctor, Kazran and Young Kazran go down to the cryo-cave and revive Abigail. She cries at the sight of Kazran, who has been hoarding her days "like an old miser".

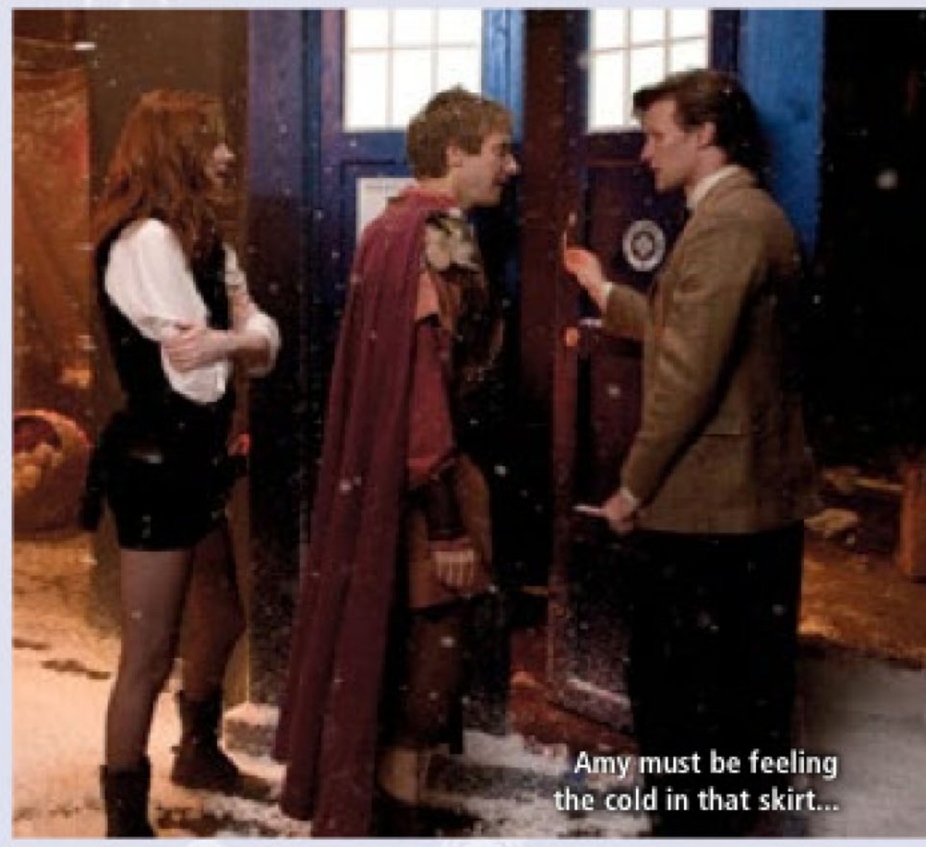
■ In the first draft this scene ended with the Doctor answering Kazran's question of which day he would choose with "Christmas". Everything after that question was added in the shooting script.

In the spaceship, the turbulence subsides as the sound of Abigail singing comes through the clouds.

■ The shooting script describes the song as, 'like a carol, a sad and lovely one, but not one we've ever heard. A brand new *Christmas Carol* (especially for *Doctor Who*!)' The lyrics for the song by Murray Gold, *Abigail's Song (Silence is All You Know)* develop the theme of the episode with the idea of loneliness creating silence and companionship creating music.

Down on the streets of Sardicktown, Abigail sings into the half-screwdriver – the Doctor explains to Kazran and Young Kazran that the singing will cause the ice crystals to align and unlock the clouds.

■ This explanation was added in the shooting script. In the first draft, this scene was set on the rooftop outside Kazran's bedroom window with a trail of wires connecting the half-screwdriver in Abigail's hand to the spire of the dome and the only line was old Kazran asking "Is it working? Is it unlocking the cloud belt?"


Amy must be feeling the cold in that skirt...

■ Cut during editing was the Doctor clutching his neck as though being bitten and saying "Okay, I'm shutting up!"

In the spaceship, the Pilot announces they are flying normally and can land well.

■ The Captain's response, "Well, that would be a miracle!" was cut during editing.

Down on the streets, it starts snowing for the first time in years and the citizens emerge from their homes to marvel at it. The Doctor leads Young Kazran away in the TARDIS leaving Kazran with Abigail. He spots a rickshaw and gets an idea.

■ In the first draft, the TARDIS departs leaving behind a saddle, and at the end of the episode 'we almost seem to see a shark darting through the clouds, and maybe two riders.'

A while later, and Amy and Rory join the Doctor as he puts the finishing touches to a snowman.

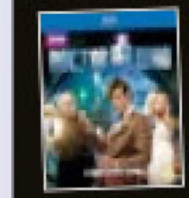
■ Described in the shooting script as 'the best SNOWMAN EVER MADE'.

FURTHER INFO

DVD

COMPANY BBC DVD
YEAR 2011
CAT NO BBC DVD 3346
AVAILABILITY Currently available. Also included in *The Complete Sixth Series* box set BBC DVD 3430.

BLU-RAY



COMPANY BBC DVD
YEAR 2011
CAT NO BBC BD 0132
AVAILABILITY Currently available. Also included in *The Complete Sixth Series box* set BBC BD 0153

Amy hugs the Doctor and Rory asks him if he has any more honeymoon ideas. Then Amy says to the Doctor, regarding Kazran and Abigail, "It's their last day together, isn't it?" The Doctor tells her that everything has got to end sometime.

■ In the first draft, he continues, "And that's not the point." "What is the point?" asks Amy. "I dunno," says the Doctor. "Snowmen. Make great snowmen, I love doing that."

■ This was rewritten in the shooting script; the Doctor says, "Snow isn't snow till it falls." "What does that mean?" asks Amy. "Snowmen," says the Doctor. "Snow means snowmen, and I love them." This was cut during editing.

The Doctor joins his friends outside the TARDIS, musing that Kazran is "Halfway out of the dark." Above him, Kazran and Abigail soar across the rooftops in a shark-drawn rickshaw. DWM

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

CHRISTMAS CHEERS!

This year will be the ninth consecutive Christmas Day that *Doctor Who* has been on! Let's look back...

BY **JACQUELINE RAYNER**

TS Eliot's Prufrock measured out his life with coffee spoons. We can measure ours with *Doctor Who* Christmas Specials...

2005 THE CHRISTMAS INVASION

I'd been lucky enough to see an early effects-free version but it's still exciting and special to have new *Doctor Who* on Christmas Day, even if it does feature skeletons (I hate skeletons). There's something else exciting too – we've decided to start trying for a family in the new year. (Did we realise quite how much our lives would have changed by the next Christmas, though? No. A million times no.)

2006 THE RUNAWAY BRIDE

Christmas Day spent with two tiny babies is much like any other day spent with two tiny babies, except you get pudding. We take it in turns to eat Christmas dinner as there's usually at least one baby needing to be fed/changed/comforted. We return home from my parents' and watch *Doctor Who* while the boys sleep in their Moses baskets (you may recall from a previous column that Fan Twin claims to have been watching the show at the age of 11 weeks, but let's just say our recollection differs). I find I have more sympathy with the Empress of the Racnoss, trying to do the best for her children, than with Donna, who is annoying.

2007 VOYAGE OF THE DAMNED

Christmas Day is spent at our house. We record *Doctor Who* as the boys are still awake and noisy, but husband accidentally sees the last few minutes and knows in advance the fate of Kylie Minogue. We finally watch it – in fits and starts. Due to having become a permanently emotional wreck at the exact moment I gave birth, *everything* makes me cry. The death of the Van Hoffs turns me into a weeping puddle, and by the time Kylie joins the stars I'm howling louder than any one-year-old (and that's saying something).

2008 THE NEXT DOCTOR

We're in a strange inbetween limbo, with children old enough not to be crying/feeding/whatever during *Doctor Who*, but not quite old enough to be watching it with us. It's odd. I'm still devastated by what happened to my beloved Donna, best companion ever, at the end of the last season. Anyone who suggests I ever found her annoying is just imagining things. Thank goodness Jackson Lake finds his son or this would be another Christmas spent screaming at the telly.

2009 THE END OF TIME PART ONE

Scream at the telly, but this time because once again there are skeletons. Resolve never to watch *Doctor Who* again because of all the skeletons. Resolve lasts all of half an hour. Look forward to next year, when the boys will no doubt be watching with us and can hold my hand during all the scary bits.

2010 A CHRISTMAS CAROL

Wow. We're almost there. We're almost at a *Doctor Who* family Christmas! Fan Twin is allowed to stay up late to watch the Christmas Special with Mummy and Daddy, and loves it (the flying shark is a particular hit). Non-fan Twin decides to go to bed (he does later ask to watch the flying shark, though). *Doctor Who* makes me sob uncontrollably again. What is it about Christmas stories and sad endings? "Mummy, why are you crying?" is said so often in our house, it's practically a catchphrase. I just want a *happy ending*, goddamn you.

2011 THE DOCTOR, THE WIDOW AND THE WARDROBE

Yes! It's finally happened! All the family watching Christmas *Doctor Who* together! Well, almost – Grandad sits in the corner and tries to read his book. Watching telly with small children is a battle between wanting to encourage their enquiring minds and wanting to hear what's happening on screen. As a result I don't really follow the story very well, but it's just nice to all be together and at least there's a happy ending at last. I think there's something about the power of mothers in it too. As far as I'm aware, though, motherhood doesn't come with any special powers. If I remember to give both children a clean hankie in the morning I spend the rest of the day thinking 'Yes! I've managed to fool the world that I'm actually a grown-up!'

2012 THE SNOWMEN

Forever remembered as 'the one where Non-Fan Twin fell off the back of the sofa' (see **DWM** 457), a reminder of the unpredictability of life with children.

2013 THE TIME OF THE DOCTOR

I suspect I'll shed a tear when lovely Matt Smith regenerates, but meeting a new Doctor is always *so* exciting. We'll be watching as a family, of course, and hoping for fewer injuries this year. Long may the excitement of a *Doctor Who* family Christmas continue! Let there never be a day when our teenagers stomp off to their rooms sulking because they wanted to watch the Haim reunion tour on holovid instead.

1965 THE FEAST OF STEVEN

Hurrah for the invention of time travel! Okay, so the episode could do with more Dalek Delegates and fewer humorous antics with policemen, but *Doctor Who* at Christmas with the family will always be special. Perhaps one day we'll be watching *Doctor Who* with our grandchildren too... **DWM**

> 'I suspect that I'll shed a tear when lovely Matt Smith regenerates – but meeting a new Doctor is always so exciting...'

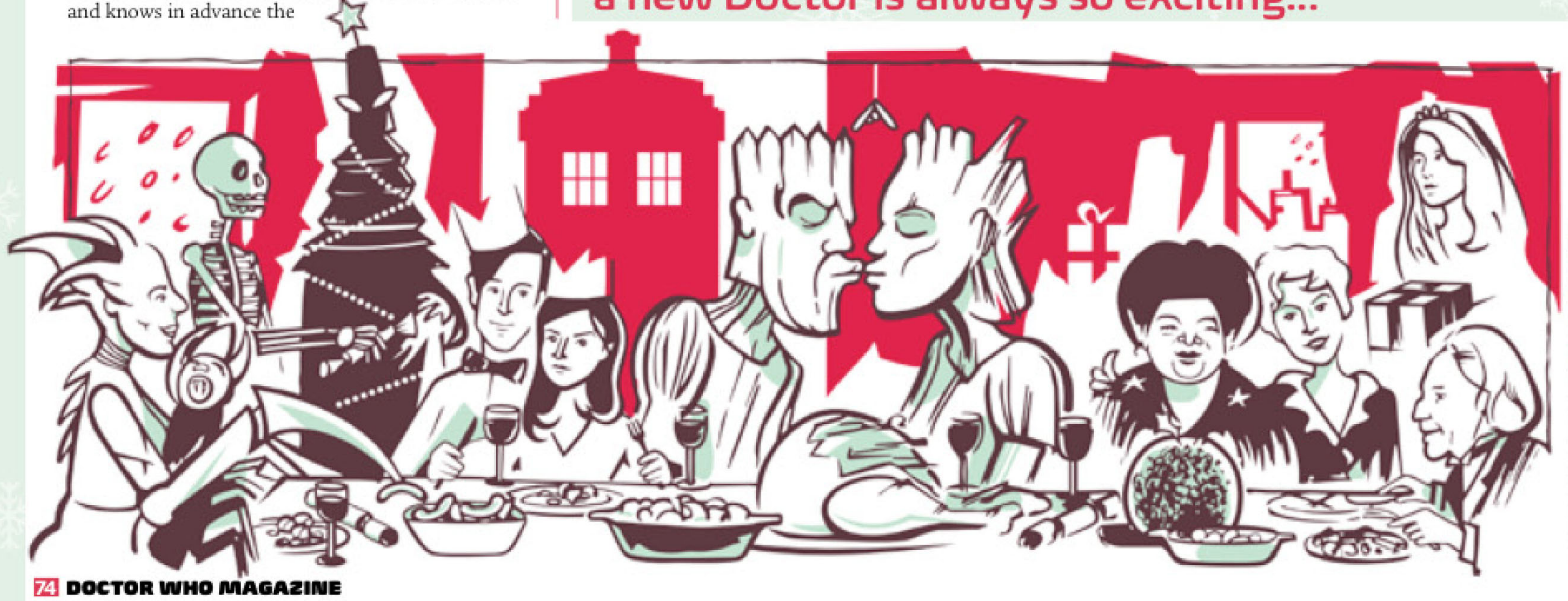


ILLUSTRATION: BEN MORRIS

THE DWM REVIEW

PLUS! STOCKING FILLERS & A PREVIEW OF UPCOMING RELEASES

TELEVISION
DVD
AUDIO
BOOKS

76

'Complicated but cogent, reverential and irreverent, this movie-sized production gave us every dimension of *Doctor Who*...'

The Day of the Doctor **TELEVISION**

78

'Playing the First Doctor, actor David Bradley is given both absolute latitude and no room to manouvre.'

An Adventure in Space and Time
TELEVISION

82

'With so many familiar faces game for taking part, it takes several viewings to fully appreciate it.'

The Five(ish) Doctors Reboot
TELEVISION

84

'If you ever begin to find the Cybermen a bore, then *The Tenth Planet* will restore your sense of their profound, arresting strangeness.'

The Tenth Planet
DVD

WWW.PDFMAGAZINES.ORG

The Day of the Doctor

All eyes are on the Doctor himself, as the secrets of the 50th Anniversary Special are revealed at last, paving the way for the next 50 years...

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor), David Tennant (the Tenth Doctor), John Hurt (the Other Doctor), Jenna Coleman (Clara Oswald), Billie Piper (The Moment), Joanna Page (Elizabeth I), Jemma Redgrave (Kate Lethbridge-Stewart), Ingrid Oliver (Osgood), Tom Baker (the Curator)
WRITTEN BY Steven Moffat
DIRECTED BY Nick Hurran
FIRST BROADCAST 23 November 2013

"And the world is watching," said the chap in the BBC One continuity booth before pressing the big red button for *Doctor Who*. On the occasion of his 50th birthday, with an episode screening simultaneously in 94 countries across six continents, the Time Lord had succeeded in accomplishing something so many of his foes never could. Global domination!

The Day of the Doctor is the biggest, most explosive, most ambitious sortie the programme has ever launched. Even though Steven Moffat had been adamant this story mustn't feel like an exercise in digging up the past, by the end of the 76 minutes it had claimed a whole host of territories from the last half-century. Many of us surrendered at the very first shot, with the wholly unexpected and beautiful inclusion of the original title sequence. But still it rolled on, annexing *Doctor Who*'s purple patch from the 1970s (Tom! Oh, Tom!), planting flags in its pivotal TV return from 2005 and even reconnoitring the near-future of 2014 (Peter Capaldi *is* the Doctor!).

When the – yes, it's now official – 12 faces of the Doctor gazed out upon us at the adventure's end, it was like the generals of an occupying force trooping onto the balcony. *Doctor Who* has us in its power, more so now than ever.

I loved *The Day of the Doctor*, even though my overriding emotion as 7.50pm GMT tick-tocked closer was fear. Stupid, isn't it? But it's a testament to how much this programme means to me. On the occasion of its golden jubilee, with the world watching, this was to be its most important statement. Luckily Moffat proved to be the right man to steer the programme through the maelstrom. Unlike me, unlike almost everyone who also holds *Doctor Who* dear, come the moment he was fearless. Fearless enough, in fact, to profoundly rewrite the programme's history, forever complicating how we will number the different incarnations of the character (looking forward to seeing the revised **DWM** writers' guidelines) and nullifying the show's biggest idea since it returned to TV – Gallifrey falls no more.

As a result, this was an adventure that recognised the series' magnificent history – and our secret hopes for a bundle of nostalgic kicks – but converted all that into pure energy. A story that gives *Doctor Who* a fresh momentum as it journeys on into middle age.

Complicated but cogent, reverential and irreverent, the movie-sized production gave us every dimension of *Doctor Who*... albeit anchored in the series' modern history. Granted, we began in black-and-white at Coal Hill School, but Moffat is savvy enough to realise that for millions of viewers, the mythology really starts in 2005, and as a result, most of the action is set below stairs during David Tennant's 2009-10 swansong *The End of Time*. True, the absence of Christopher Eccleston does misshape something that otherwise would have felt like a tidy summation of the last eight years, but the script – and Moffat's scripts never take the form we expect – turns this into an advantage. John Hurt's War Doctor is thus allowed to take on a slightly different status from a returning incarnation. His version is a Doctor who bridges the gap when the series wasn't on air between 1996 and 2005. He is the voice of the first eight, making tart remarks about the decisions taken when reinventing the programme for the twenty-first century. There are numerous lovely bits – his assumption that his successors are the companions, his grumping about the way they "talk like children" and his contained fan-rage regarding the amount of kissing in the show nowadays. "Is there a lot of this in the future?" he asks. "It does start to happen," confesses the version we're still going to call the Eleventh.

But *is* John Hurt the Doctor? Well, yes, that's no longer up for debate, even though my anticipation was his story, and his existence, would be packed up into a box at the end of the adventure and put away forever. As it happened, that box was his very own TARDIS (roundels!) whereupon he regenerated into the man who would then set his co-ordinates for BBC One on the evening of 26 March 2005, time-locking this whole sequence.

However, I ask again: is John Hurt the Doctor? For me, maybe not. That might simply be my own weird resistance to this Johnny-come-lately, or perhaps one could argue that until his final moments, he actually wasn't the Doctor at all. It's only when redemption arrives that Hurt seems to find the levity, the slight silliness that truly lies at the character's hearts. This, perhaps, is as close to an 'origin' story as the time traveller could and should ever get. And one that can only really be told on this special day.

Someone else, however, who resolutely is the Doctor is David Tennant. It's a great testament to him, to how present he seems in the role, that as we drift from Matt Smith's version to his own who's arsing about with Elizabeth I in that meadow, very little recalibration is required. It just feels like *Doctor Who*; extra scenes from days gone by, with our leading man still greedy for the role and still loving it. Likewise when Murray Gold's score strikes up a few old favourites ('Flavia's Theme', as Russell T Davies would have it), this is all of a piece. Well, not quite. Moffat being Moffat, there is a little bit of nose-thumbing at some of the Tenth Doctor's past hero moments. His "I'm the Doctor, I'm 904 years old..." speech deflatingly delivered to a rabbit is one such example. The incredibly shoehorned "I don't want to go" gag another. All the better for it. *Doctor Who* must never hold itself in high regard.

The Tenth and Eleventh Doctors are forced to face the choices they've made...

'Tennant and Smith are like brothers, chiding each other affectionately, but in truth thrilled to be together.'

A man who's definitely *not* the Doctor prepares to end the Time War.

When Tennant and Smith do meet – something that, thankfully, the story gets to reasonably quickly – their relationship is... well, it's very sweet. They're like brothers, chiding each other affectionately about the chin or the sandshoes, but in truth thrilled to be together. The instant when they both express delight at the other's reading glasses ("Ooo, lovely!") is adorable. These two incarnations are arguably the most similar the Doctor has ever adopted, and yet when we're able to compare and contrast, it's clear there are fundamental differences. Eleven is flappier and sillier. Ten is more buccaneering, but nervier. He is also the conscience. Both, however, are on the back foot when they interact with Hurt's version, whose old school gravitas positions him as the William Hartnell in this three Doctors jamboree.

Into this mix, I believe it was right not to have Billie Piper reprise her role as Rose. No disrespect to those who've arrived since – and specifically not the excellent Jenna Coleman – but because she was there at the Second Coming, there's something talismanic about Rose Tyler. She has a gravitational pull that rivals the Doctor's own, and the response to her by both the late-period (at a guess) Tenth incarnation and the Eleventh would have knocked the story badly off course. Better to invoke her as an icon rather than a person.

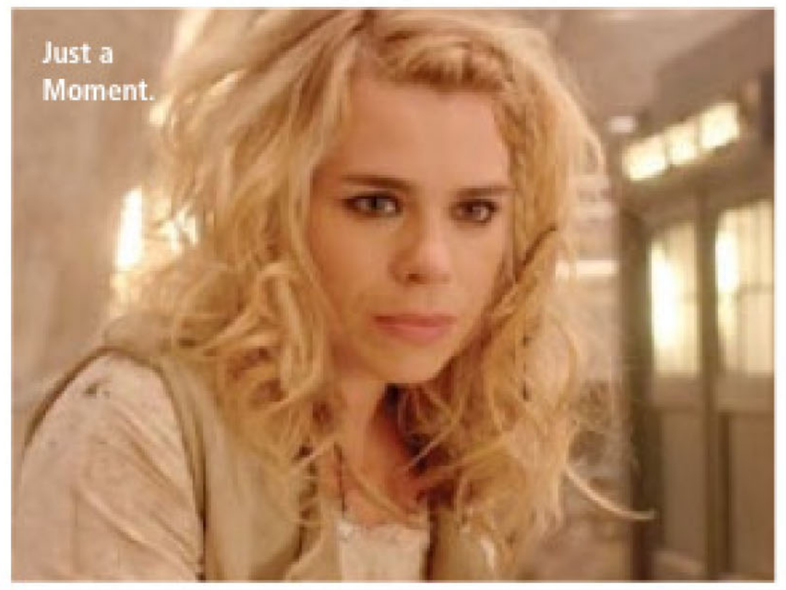
Past multi-Doctor stories have, cliché tells us, under-delivered on plot. That doesn't seem the case with *The Day of the Doctor*, which comes replete with the kind of turns and revisions we expect from Moffat. And preoccupations. Duplicates are a running theme of his stint so far in *Doctor Who*, although this time out we can forgive him in that it facilitates the Zygons' long overdue comeback. Their reinvention is mostly faithful to the design classic of 1975, maybe a little less gelatinous than before, but the horrible drooling, the gruesome shape-changing sequence with Kate Lethbridge-Stewart, and director Nick Hurran's sharp, atonal cutting between shots of their fanged mouths ensures their status remains as one of the scariest ever to stalk our hero.

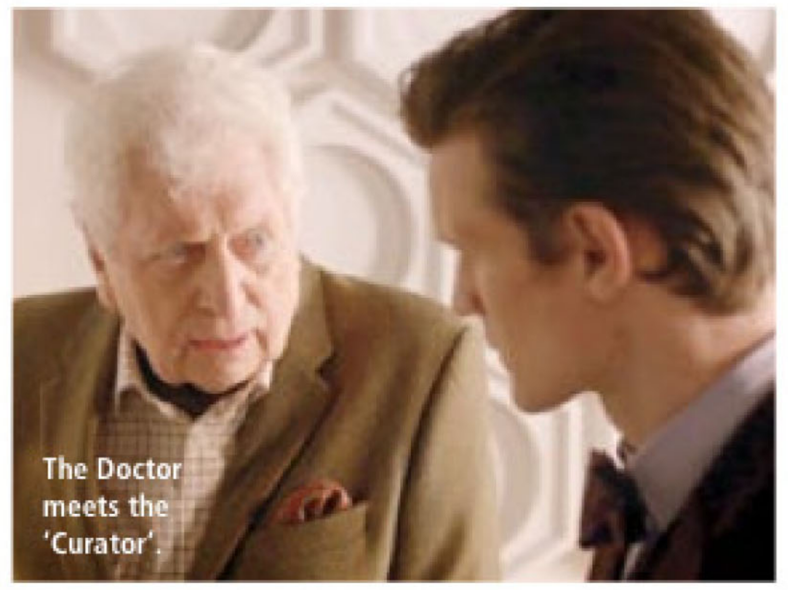
In addition, this tale features another of Moffat's fixations. And it's an odd one. A mild obsession with covert subterranean collections that house galaxy-shaking gizmos. They come in triplicate here, from the Under Gallery to the Omega Arsenal to the Black Archive. All plot contrivances? Maybe now in in the sober light of day... when I'm trying to think of things to say. But in the sweep of the story, I didn't dwell on it. I was more taken with the sight of a pair of ruby shoes among UNIT's assortment of trinkets. River Song's? Or, more romantically, maybe Dorothy's from *The Wizard of Oz*, because there's no place like home.

For the first few years of *Doctor Who*, our hero was a runaway. For the first few years of twenty-first-century *Doctor Who*, he was an orphan. But now, thanks to be the biggest and boldest revision since the Time War, the Doctor has something he considers a home beyond the TARDIS. Personally I applaud the decision to repeal the idea that the Doctor one day committed genocide upon his own people, because I don't think my Doctor would ever have done such a thing. While I'm cautious about the idea of the Time Lord being given a quest – which is something that smacks of one of the mooted, but never booted, US versions of the show during the 1990s – I'm thrilled that after all these years, his story can still change.

The Day of the Doctor has been a fearless campaign. It marches on, knowing exactly what *Doctor Who* is, thanks to the words of Terrence Dicks, quoted here as a vow: "Never cruel or cowardly." There's confidence. Well-placed confidence. Enough to challenge its leading man by putting him in a room with Tom Baker. That voice! The camera, remaining fixed on the back of his head, knowing we're desperate to see him again. Tom! And when we finally do, there he is. The Doctor! Now so old, but still so magically our hero, and so magically Tom Baker, shushing and rubbing his nose and being inventive and silly. But Matt Smith isn't diminished by comparison. Both he and *Doctor Who* have enough stature to measure up to anything. Even memories of times gone by.

The last 50 years of adventures have all been leading to this – the days still to come. Doctor, the world is watching... **DWM**


Just a Moment.


The Doctor meets the 'Curator'.

The Night of the Doctor

MINISODE Red Button/iPlayer

STARRING Paul McGann (the Eighth Doctor), Emma Campbell-Jones (Cass), Claire Higgins (Ohila)
WRITTEN BY Steven Moffat
DIRECTED BY John Hayes
FIRST ONLINE 14 November 2013

Doctor Who mini-episodes or prequels or whatever you want to call them haven't been the business of *The **DWM** Review* before. Only because one has to invoke a sanity clause from time to time – it would be impractical to cover everything. This one, however? Sanity clause be damned, it's so gloriously mad it demands a few words.

Slipped onto the internet one Thursday lunchtime, it's like a police box in a Parisian art gallery. Since it has no call to be here, the art lies in the fact that it *is* here. Because really and truly, there was no need to bring back Paul McGann (or the Sisterhood of Karn, actually), other than to please us die-hards. Which it did. Lots.

That McGann was so effortlessly the Doctor – *his* Doctor – confirms what Philip Segal and Big Finish have always known. What Steven Moffat, actually, has always known: McGann gets it. His is one of the best Doctors we (mostly) never had. Why else would Moffat gift him with such a showstopper of an opening line – "I'm a doctor... but probably not the one you were expecting" – a line that, doubtlessly, immediately found its way onto a million unlicensed t-shirts.

The final night of the Eighth Doctor.

Not only is this run-out for the Eighth a treat, it's also a righting of wrongs, finally finishing the story that began in 1996 and connecting up the most disparate bits of *Doctor Who* into the bargain. From Sylvester to Paul and now to John. It's like filling a gap in our DVD collection. More than that, its pulls on other strings, with its hello to "Charley, C'rizz, Lucie, Tamsin, Molly..." drawing in the whole world of audio adventures that have done so much to keep the flame alight. Today, Big Finish, *Doctor Who* anointed you as canon.

And on the occasion of his big birthday, the Time Lord – because he's kind and he's surprising – decided to give us, his most faithful friends, a gift. He needn't have. But how wonderful that he did.
GRAHAM KIBBLE-WHITE

STEVEN MOFFAT

Doctor Who showrunner Steven Moffat has a very special message for his childhood hero...

"When I was a traumatically shy child, the Doctor was the man who got me through the week to Saturday."

I didn't know the air could tie itself in knots. I never noticed before that a traffic jam sounds exactly like a snarl, or that all those marching columns of red brake lights stare back at you like devils.

Or maybe that's just how it seemed in the taxi on the way to the BFI on the 23rd of November. We were going at a snail's pace through the terrible grind of rush hour London, which doesn't exactly explain why I was gripping on to the sides of my car seat like I was hanging upside down from a rollercoaster.

I don't think I have ever been so tense in my life as I was on my way to the screening – no, the début – no, the international première, all over the world at once – of *The Day of the Doctor*.

So why was I so scared? Why was this so important?

Very small reason: professionally, this is the biggest job of my life, and the biggest thing I will ever do. There has been more hype than I thought possible, and vastly more than I thought (in my weaker moments) wise. The level of expectation was humming in my eardrums and drumming through my feet.

And *no-one had seen it!*

"This one," I declared, months previously, "is for the fans. *They* see it first. No previews, no press screenings for celebrities and 'opinion-formers', whatever those are. This time we're going to show the *real* audience to the front row, sit them down, and let them see it first."

Quite right. The way it *should* be. Television isn't cinema or theatre, it sits in the corner of your room – no-one should cut in in front of you.

All well and good. But this meant I didn't know if the show was any good. Normally, I've got a hint. I've heard a few laughs, or suffered through the reproof of silence. I've read a rave review or two, or been sent to stand in the corner. On the day, when the real audience finally get to see it, you kind of know what to expect.

But this time, on the most important, most anticipated, most worried-about show I'd ever write, I didn't have the slightest clue if it was any good or not. I knew it was spectacular, because Marcus Wilson is the best producer in the land. I knew it was beautiful, because Nick Hurran is a genius. But I didn't know, in the slightest degree, if I'd got any part of the story right.

Sometimes I spin yarns in this column, and exaggerate, and make silly jokes – but not this time. My fear levels were toxic – I couldn't unclench my *hair!*

Biggest day of my (ha!) career. Potentially the end of it.

Slightly more important reason. *Doctor Who* really matters to me. When I was a traumatically shy child surrounded by bullies (I am now a traumatically shy adult surrounded by the internet) the Doctor was the man who got me through the week to Saturday.

The Day of the Doctor: a love letter for the fans...

Later, when I grew up, *Doctor Who* was the show that made me want to be a television writer, and later still, when *Doctor Who* came back, it made me want to be a better one.

To screw up the most hyped TV show ever is career-breaking bad enough: to let your childhood hero down, would break a bigger thing – your heart.

Most important reason: *Doctor Who* matters to everyone, and that's a lot of people to disappoint. But why? Why does this early evening family adventure serial matter so much to so many?

Out there, if you listen carefully, you can hear lips starting to curl. Some fool, mistaking cynicism for sophistication, will right now be putting pen to paper to explain why none of this matters – and let's be honest, it's probably AA Gill. Someone, somewhere, will whine that such a fuss over an imaginary hero is a silly thing.

Well here, once and for all, is why I think *Doctor Who* matters.

History books tell us who we used to be. The news tells us how far we've come (if we can hold back from weeping). But imaginary heroes tell us something much more important about ourselves – they tell us who we *want* to be.

I'll be honest. Some of our heroes depress me. Too much running and punching and shooting. I couldn't be like that. I don't *want* to be like that.

But when those wise people from long ago made this hero, they told a very different story.

Instead of a gun, the gave him a screwdriver so he could fix things.

Instead of a fast car, or a tank, or a warship, they gave him a telephone box where you can call for help.

And instead of a super power – instead of a heat ray, or robot body armour, or megastrength – they just gave him a extra heart.

Think about that. Two hearts. An unarmed man, fighting the good fight, with two targets in his brave old breast, and winning because he can care twice as much.

If our stories are of a hero like that, then it's just possible that we might be okay. There will never come a day when we don't need a hero like the Doctor.

... The day after *The Day of the Doctor*, when the ratings and the reviews were starting to come in (modesty forbids, but it was all a bit good), I was in a taxi home from the *Doctor Who* Celebration at the ExCeL.

"London looks beautiful tonight," I said to my wife.

"It looks exactly the same as it did last night."

"But look at it. It's *gorgeous!*"

"It's exactly the same."

I thought about explaining that the air wasn't tying in knots any more, and that Satan had left the brake lights. But I just smiled and thought of my hero's words in one of my favourite episodes, *The Christmas Invasion*.

"Not with these eyes," I replied.

Happy birthday, *Doctor Who*. And Merry Christmas. And if I've never said it before, thank you. **DWM**

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

The Doctor and Clara discover a new meaning to Christmas.

Christmas Day is The Time of the Doctor!

Just one month after the broadcast of the 50th Anniversary Special, *The Day of the Doctor*, comes *The Time of the Doctor*, BBC One's annual Christmas Day episode of *Doctor Who*.

The Time of the Doctor will be the last episode to star Matt Smith and will see him hand over the role of the Doctor to Peter Capaldi. Matt will be accompanied, as usual, by Jenna Coleman as his companion Clara.

Joining them will be **Orla Brady** as Tasha Lem, a character who is an old friend of the Doctor's. Best known for her role as Elizabeth Bishop in the US TV series, *Fringe*, Orla has also appeared in *The Deep*, *Sinbad* and *Poirot*. Also appearing will be **Tessa Peake-Jones**, best known for her role as Raquel in *Only Fools and Horses*, but more recently seen in *Holby City* and *Marchlands*. **Rob Jarvis**, who played the regular role of Eddie in *Hustle*, also guest stars in the story.

The episode will see the Doctor facing some of the more formidable foes that he has encountered in his most recent incarnation, including the Cybermen, the Weeping Angels, the Silence, and – of course – the Daleks!

Orbiting a quiet backwater planet, the massed forces of the universe's deadliest species gather, drawn to a mysterious message that echoes out to the stars. Rescuing Clara from a family Christmas dinner, the Time Lord and his best friend must learn what this enigmatic signal means for his own fate and that of the universe.

Now in his final incarnation, the Doctor is aware that his ultimate end awaits him on the planet Trenzalore, having already visited his own 'grave' in *The Name of the Doctor* shown earlier this year. How he will overcome this seemingly impossible hurdle will be revealed on Christmas Day...

Turn to page 14 for our full preview of the festive episode.

Vastra, Jenny and Strax join the new Doctor!

The Paternoster Gang will return!

The ever-popular Paternoster Gang of Commander Strax, Madame Vastra, and Jenny Flint, played by Neve McIntosh, Dan Starkey and Catrin Stewart respectively, are set to make a welcome return to *Doctor Who* during the next series in 2014.

Last seen in *The Name of the Doctor*, this new adventure will mark the Victorian fighters' first encounter with the new Doctor, as played by Peter Capaldi.

As part of the 50th anniversary celebrations, CBBC's magazine programme, *Blue Peter*, launched a competition on 21 November inviting viewers to design a new sonic device for either Strax, Vastra or Jenny. The winning design, to be announced on the programme on 19 December, will be used by the character in the episode, and the winners will be invited to see their creation in action at the BBC's *Doctor Who* studios in Cardiff. Three runners-up will receive a special framed picture including their entry and a signed picture of the actor they designed their device for.

An Adventure in Space and Time

Mark Gatiss takes us back in time to 1963, on a journey through space and time, and to meet the man who first breathed life into the Doctor...

REVIEW BY **GRAHAM KIBBLE-WHITE**

A beautiful recreation of the first Dalek story...

... and *Marco Polo*.

TELEVISION BBC Two/BBC Two HD

STARRING David Bradley (William Hartnell), Jessica Raine (Verity Lambert), Brian Cox (Sydney Newman), Sacha Dhawan (Waris Hussein), Lesley Manville (Heather Hartnell), Jemma Powell (Jacqueline Hill), Jamie Glover (William Russell), Claudia Grant (Carole Ann Ford), Jeff Rawle (Mervyn Pinfield), Sarah Winter (Delia Derbyshire), Mark Eden (Donald Baverstock), David Annen (Peter Brachacki), William Russell (Harry), Carole Ann Ford (Joyce), Nicholas Briggs (Peter Hawkins), Reece Shearsmith (Patrick Troughton), Matt Smith (the Doctor)
WRITTEN BY Mark Gatiss
DIRECTED BY Terry McDonough
FIRST BROADCAST 21 November 2013

This is the BBC. And Mark Gatiss is on a crash course with recorded time.

"You can't rewrite history," is what he's instructed a stern BBC Television ident from the 1960s to tell us. "Not one line." As the curtain raiser to *An Adventure in Space and Time*, his wonderful and moving dramatisation of the founding of *Doctor Who* (and the foundering of its leading man), this is a statement of intent. By cribbing a pivotal line of dialogue delivered by the First Doctor in *The Aztecs*, he's sending a coded warning to us fans: *This can't be everything we want it to be, but I know that.* And so the sprawling and involved story of the dawn of *Doctor Who* is rationalised into the story of a 90-minute drama, with all the necessary cuts and fixes along the way.

Last issue, Gatiss told **DWM** how he had considered a scene where Sydney Newman strode through the corridors of Television Centre doing a *West Wing* walk-and-talk with David and Donald and Bunny. Just so they could be there. However, common sense prevailed and instead it's all compounded into a line he has Verity Lambert deliver: "So many people have been at the birth of this thing we'd be here all day."

It's one of a number of wise decisions. Not all of the tales can be told, but we can be assured that those excised – David and Donald and Bunny – are here in spirit. Some, in fact, are present in corporeal form. There's William Russell and Carole Ann Ford, shushing and hurrying in small cameos. And at Verity's leaving drinks, Anneke Wills and Jean Marsh toasting goodbyes. Their fictionalised counterparts get barely a line (wouldn't it have been a scream to see Sarah Kingdom 'aged' into the modern day Marsh, as initially planned?), but we're raising a glass to them all the same.

With a sweet guilt, Gatiss' script continues to nod at ghosts and even invokes phantoms from the future with Jessica Raine as Verity quoting the Fifth Doctor – "Brave heart" – and David Bradley's William Hartnell channelling the Tenth: "I don't want to go." More profoundly, there's also the Eleventh, nearing the end of his own tenure, appearing for a rightly over-awed cameo at the film's climax. One day he *did* come back.

The legend begins... again!

This rare balance of good sense and sentiment is Gatiss' greatest gift. He's always been the most eloquent communicator of *Doctor Who*'s indefinable magic, able, in interview, to simply encapsulate the show's deepest joys without recourse to mawkishness. As a result, *An Adventure* is an intoxicating mix, but not a sickening one. It arrives with the headiness of bursting hormones as the beat generation gets into the groove. But what else are we getting here? The faint musk of old tweed and tobacco. The phosphor of that space shot. The friendly whiff of the 1966 World Distributors *Dr Who Annual*. I'm sorry. It all reads like bad poetry, but there's something about the old sloping BBC font used in the drama's titles which does that to me.

Gosh, there's a weird intimacy here. Did you get that too? One's own warm nostalgic notions playing out on screen. As a result, this is a story in which we know many of the beats. So much so, it can be jarring to hear phrases spoken aloud such as "no BEMS" or "piss and vinegar" or "tough and wiry like an old turkey." Suddenly we're at a Howe, Stammers and Walker symposium. But it's right these words are said, because they are the very concepts that were minted right there and then. Plus, they're only idioms to us. For millions of others they have no particular resonance.

Counterbalancing that comes a lot that's new. Seeing some of the more remote but familiar names as actual people is a real pleasure. For example, there's Newman, who's painted as a huckster with integrity. His steamrollering through of ideas and emollient showmanship make flesh the man who got this gig going. And who knew about the "pop, pop, pop"? Or if that is a Gatiss invention, it's going to stick. Similarly, Lambert. Although she's someone who, until her death in 2007, was more of a visible presence in the orbit of *Doctor Who*, there's still something profoundly revealing about watching her and Jacqueline Hill doing the watusi at a small drinks party. A pair of debs, grooving into a bright future.

> **'*An Adventure in Space and Time* is almost everything *Doctor Who* can be – and the finest birthday present it can hope for.'**

Then there's William Hartnell. And let's really bring the cast in here. Playing the First Doctor, actor David Bradley is given both absolute latitude and no room to manoeuvre. As the man, there's very little for us to judge him against. We know now of the existence of a short 1967 video interview with Hartnell, only made available to us on the recent DVD release of *The Tenth Planet*, but supplied to Bradley before shooting. But that's pretty much all there is of the performer sans performance. It's an oft-posited notion that should dear old Bill somehow be around today, he'd still recognise the programme he helped get started. But what I think he would find alien is the way the Doctor himself is portrayed. Not within *Doctor Who*, without it – the actor stepping outside the guise when taking on extramural activities in the name of the show. As a result we have a notion of what Matt Smith may be like in real life, but Hartnell's personality was utterly subsumed by the character. The brief insight afforded by *Points West*'s archive aside, he was never not the Doctor. Within that duality, Hartnell was the man of mystery.

Bradley's take, and Gatiss' writing, understandably feel like a reasonable guess at a remote and tricky figure who nonetheless had that special twinkle. The representation of Hartnell – sometimes a terrier, with a whisky in hand; other times 'Uncle Who', delighted, rejuvenated and tamed by the magic of the time traveller – utterly convinces. But who knows if this is the real man? That he simply *feels* real is good enough.

Conversely, there's no conjecture when it comes to measuring Bradley's Doctor against the original. Almost all of his moments in the character are shot-for-shot recreations of his forebear, another entirely sensible decision (and how thrilling to see, almost as live, the recording of the pilot episode). This fidelity serves to elevate the original material, particularly the Doctor's final speech to Susan. Hearing these words afresh, aren't they extraordinarily beautiful? Don't they deserve their brand new audience? And aren't they somehow even more brilliant when delivered again by Hartnell himself at the very end of the drama? We should be glad Gatiss didn't allow his fan-brain to veto that one, declaring it had already been 'done' by *The Five Doctors* 30 years ago. By setting them free once more, he proves to the whole wide world that we, indeed, have never been mistaken in our belief in *Doctor Who*.

How much Bradley ever truly sounds like the First Doctor is debatable, but he's captured the essence of this character and even brings out new dimensions, revealing, through the time traveller, more of the real man within. The 'Billy Fluffs' so ribbed by fandom over the years, become a series of fatal stumbles, signs of mortality; the old body wearing a bit thin. And then there's the notion of Hartnell becoming the lone custodian of *Doctor Who*. We're used to thinking of the programme as something that's rolled along, always changing but somehow staying the same. But on the studio floor, it's not like that at all, particularly when the leading man becomes the last man standing. With Verity, Waris, Carole Ann, Jackie and Russ all gone, Hartnell is isolated. He's the only one left of that group who first tapped from the well, and he remains resolute to keep it flowing despite the arid disinterest of a brand new production team. Why? Because as he says: "They're all relying on me. All those kiddies."

Uniformly, the cast impresses. There's Brian Cox's swaggering turn as Sydney Newman, and Jessica Raine, who brings real humanity and an unsuspected vulnerability to Verity. Sacha Dhawan judges the slight but likeable haughtiness of Waris Hussein impeccably and our trio of companions – Jemma Powell (Jacqueline Hill), Jamie Glover (William Russell) and Claudia Grant (Carole Ann Ford) – assuredly belay any concerns about how 'right' they might appear. They're very right in fact, particularly in that scene on the set of *Marco Polo*, lolling around like old pals. Particular praise, though, to Grant, who manages to capture the unearthly tremulous tones of her counterpart without any inadvertent comedy.

We've seen Hartnell stumble, but are there any moments where this *Adventure* also loses its footing? Forgive me if there's Pixley-ratified fact behind this, but I didn't buy the sequence of Peter Brachacki improvising the TARDIS set right there with a cotton reel and other bits he had to hand.

David Bradley and Claudia Grant step back in time.

As cute as it may be, it brought to mind Gatiss' cheeky *The Pitch of Fear* sketch from the *Doctor Who* theme night in 1999, in which Sydney Newman extemporises a complete proposal for 26 years of the show ("The Doctor starts off as a crotchety old man, then after three years he completely changes!") Similarly, although the revelation of the Daleks itself is magnificently handled – small glimpses of the trundling beast working as well as that lone sink plunger did on the evening of 21 December 1963 – teasing their arrival while cross-cutting to the assassination of Kennedy is a bit crass, particularly the gunshots ringing out on the word 'exterminate'. One of the surprises about this production is how successfully it highlights the fact that *Doctor Who*, even when it was just starting out as a mild curiosity on the BBC, was always great drama. But that still doesn't measure up to real life tragedy.

I think these kinks are forgivable because *An Adventure in Space and Time*, like the TARDIS, contains surprising multitudes. Look at the opening sequence alone, which canonises Barnes Common from David Whitaker's *Doctor Who in an Exciting Adventure with the Daleks*, before pitching us into *The Tenth Planet* – a sock-topped Cyberman sucking on a B&H making for a most arresting image – and then back in time via the most gloriously named implement in the Doctor's ship, the year-ometer. All these different realties, couched inside each other. Director Terry McDonough responds to that, visually containing the bustling universes within the greater vessel that is Television Centre. Those numerous fish-bowl lens shots looking up from within the concrete doughnut show its hooped corridors circling-in the sky. *Doctor Who*'s everythingness is contained there too, like someone drawing a ring around the listing for *An Unearthly Child* in *Radio Times*.

Times change. Nowadays, we've all got *Doctor Who* on series-link, which doesn't lend itself to such romantic whimsy. It's the unfeeling pragmatism of progress that gets to William Hartnell in the end, as he learns you can indeed have *Doctor Who* without Doctor Who. The bitter note at the heart of the drama is that everyone's replaceable. Fan instincts die hard and I felt distrustful of Reece Shearsmith when he first tottered onto set... but then he started to grow on me. It's the same old story made new again – resistance is useless.

What an achievement. *An Adventure in Space and Time* is almost everything *Doctor Who* can be and the finest birthday present it can hope for. A journey back to the very beginning. To days of wine and roses, Scotch and soda, and piss and vinegar. DWM

Me, You and Doctor Who

TELEVISION BBC Two/BBC Two HD
PRESENTED BY Matthew Sweet
CONTRIBUTORS Matt Smith, Steven Moffat, Mark Ayres, Phil Hartnoll, Caitlin Moran, Paul Cornell, Ken Livingstone
FIRST BROADCAST 22 November 2013

Once upon a time, Melvyn Bragg investigated the meanings of *Doctor Who* in a highbrow, hour-long BBC Two arts show special, the still-great *Whose Dr Who*. But that was 36 years ago, so here comes sometime **DWM** contributor Matthew Sweet, seeking to prove his thesis that *Doctor Who* isn't just an essential part of our cultural landscape, it's "changed the universe in which we live."

Well, now. There's ambitious.

Sweet starts with a real eye-opener/jaw-dropper, quoting dialogue about breaking the 'time barrier' to land in the days of William the Conqueror extracted from a forgotten 1958 play by CE 'Bunny' Webber – now revealed to have taken a larger-than-realised role in *Doctor Who*'s development. A section on the trippy electronica of the BBC Radiophonic Workshop makes Sweet's assertion that we ought to talk about original theme arranger Delia Derbyshire "in the same breath as Phil Spector or the Beatles" entirely plausible; and yes, seeing Delia's original master tape spooling out on a reel-to-reel recorder is a heart-in-mouth moment. The subsequent claim that Dudley Simpson's 1970s soundtracks brought Stockhausen to the masses is less convincing, but it's a joy to see Mark Ayres putting a six-piece group together to re-record a passage from *The Talons of Weng-Chiang*. However: a chat about the series' radical politics would only lead us somewhere if Ken Livingstone were to claim that the democracy of the Sense-Sphere provided a model for the GLC, or something (he doesn't); and Sweet's kindness in nominating 1980s producer John Nathan-Turner a pioneering brand marketeer leads, cruelly, into a wholly irrelevant reiteration of recent abuse-of-power allegations.

Sweet's thesis gets back on track with an examination of the sophisticated art/science of the late Douglas Adams, coolly nominating *City of Death* a philosophical triumph – although pointing to its colossal viewing figures to underline the fact is a bit disingenuous, seeing as ITV was on strike at the time. Surprising, perhaps, that Sweet doesn't develop this part of his argument by pointing to the rise of the modern pop-science poster boys who venerate Adams' work, most obviously the blessed Dawkins; would he, Hawking, Cox *et al* have enjoyed best-sellers without a readership primed by Adams' *Hitch-Hikers' Guide*? As Matt Smith points out, we live in "a world of geek empowerment" – and several prominent fans-turned-gamekeepers represent the rise of the nerds, including Paul Cornell, whose brave admission to having been "hideously bullied" elicits a moving personal memory from Sweet.

Matt Smith and presenter Matthew Sweet.

Matthew Sweet with Orbital's Phil Hartnoll.

Caitlin Moran: a big fan of scruffiness.

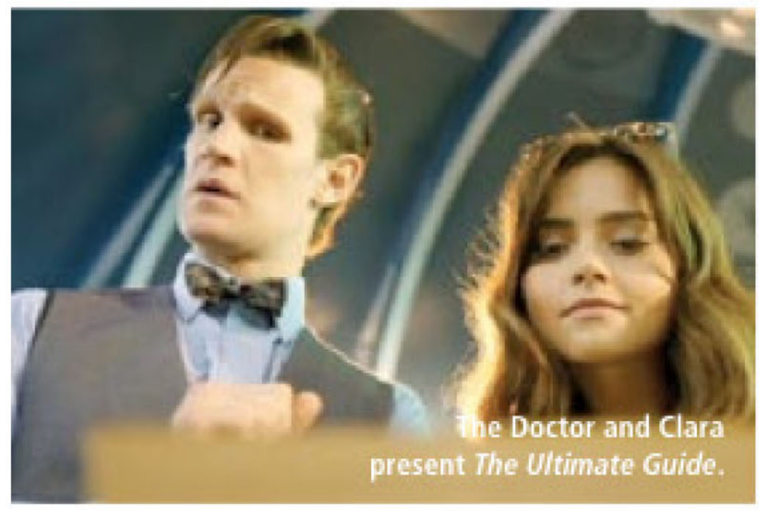
The programme will end with a tease about the inevitability of a future female Doctor – who's already with us, to judge by the appearance of columnist Caitlin Moran. With the preconditions for the series' revival established, Moran points to Rose as a mould-breaker, although mention of "acne covered up with concealer" and "scruffy clothes… bought from like, Primark," although indisputably important, seem terribly ungallant. The Captain Jack/Doctor kiss from *The Parting of the Ways* has watershed significance, thinks Moran – "I very much doubt that we would have had civil partnerships and then gay marriage… without Russell T Davies, particularly for *Queer as Folk* and *Doctor Who*" – and you know what? Were that really *Doctor Who*'s sole bequest to the nation, the last 50 years' worth of nonsense would have all been worth it. Case proven. **ALAN BARNES**

'Matthew Sweet seeks to prove his thesis that *Doctor Who* has changed the universe we live in.'

The Ultimate Guide to Doctor Who

TELEVISION BBC Three
PRESENTERS Matt Smith, Jenna Coleman
CONTRIBUTORS Sylvester McCoy, Paul McGann, David Tennant, Karen Gillan
FIRST BROADCAST 18 November 2013

No celebration of *Doctor Who* is complete without a light documentary on the show's past, and as that past gets longer, so the documentaries proliferate and expand in size. Two hours at first sounds like more than most non-fan viewers would want, but in 2013 it's probably about right. The format, comprising clips and commentators, some with more apparent relevance than others, is now familiar, and *The Ultimate Guide* delivered perhaps a better class of both than we've ever had before. There may be pros and cons to sharing our show with the mainstream, but there's no doubt that it's that place in the limelight that allows for the luxury of immersing ourselves in its best moments for two hours, in the company of members of the show's extended family (Louise Jameson) as well as more recent friends from outside it (Konnie Huq).


The Doctor and Clara present *The Ultimate Guide*.

More important than length and format though is the question of tone, with the options varying from reverent (*30 Years in the TARDIS*) to contemptuous (*Resistance is Useless*, with its 'voice of the anorak'). Appealing to a young adult audience, this one struck the balance just right, choosing clips that highlighted the best of the show and including some affectionate input from the likes of Jon Culshaw and (delightfully) Paul McGann along with a dose of well-judged humour. There were no clichés about rubber monsters and wobbly sets here, thank goodness, but no compunction about taking a dig or two at the Sixth Doctor's coat, or the extent to which the Fifth Doctor's regeneration was undercut by the distracting presence of Peri's cleavage.

Particularly gratifying was the fact that, though naturally slanted more towards the recent years of the show, *The Ultimate Guide* seemed keen not to draw any distinction between the 'classic' and 'relaunch' eras but to celebrate the whole series. The purist approach of ignoring everything except what was on television (no behind-the-scenes history, nothing about fans or spin-offs) also worked in its favour: though there are interesting stories to tell about *Doctor Who* behind and beyond the small screen, it's simply too much for a single documentary to tell them all. Other guides will doubtless be made, and there may never be one that could accurately be called 'ultimate'. This, though, was a perfect celebration of *Doctor Who* in its 50th anniversary year. **JOHN BINNS**

Doctor Who Live: The Afterparty

TELEVISION BBC Three
PRESENTERS Zoë Ball and Rick Edwards
GUESTS Matt Smith, Jenna Coleman, Steven Moffat and a host of others…
FIRST BROADCAST 23 November 2013

Well. One of the challenges of a television event as anticipated and filled with excitement as *The Day of the Doctor* is how to follow it – or, perhaps more pertinently, how to come down from it. Gone are the days when the BBC would have expected us simply to watch another unrelated programme or, worse, just go on with the rest of our lives. Most of us, frankly, were buzzing at this point. So it made absolute sense not only to follow up with a party, but to do it with the kind of frantic, manic energy that is personified in Zoë Ball.

There's no doubt that the result was in some ways a test of the kind of emotions *Doctor Who* stirs up in all of us. To the serious fan, there's clearly something infuriating about a show that keeps mentioning the record number of companions sitting in the background, but would rather talk to costumed fans than talk to them. And yet the approach of our show's actors and writers to all this, despite one or two apparently stony faces occasionally seen in the background, was professional (note Sophie Aldred, in particular, giving it her all as ever) and good-humoured throughout.

One Direction try to wish *Doctor Who* a happy birthday.

A special message from First Doctor companion Jackie Lane.

The Afterparty's presenters, Rick and Zoë.

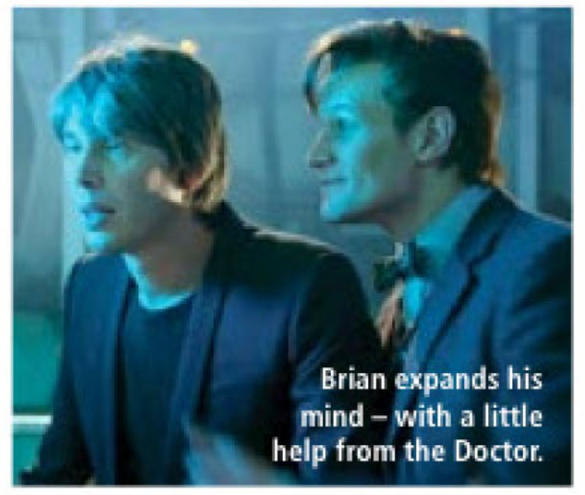
In the end, perhaps, there's no better way to react to the (almost) live link-up to One Direction ("You know what? I think this isn't working") than Steven Moffat's, with head in hands, and with red-faced laughter. Mark Gatiss' reaction to the frankly baffling 'best companion' game ("Sit down if you've never not… What's that Mark?" "Just let them sit down!") was priceless, as was Sylvester McCoy's to the cutting of the improbably huge TARDIS cake ("Are we married?" – and then playing the spoons on Bernard Cribbins' back).

There were moments of genuine quality: the K9 stats feature was fantastic, Jackie Lane's brief hello was a lovely surprise, and Alex Kingston's message was gorgeous. But frankly it's likely that most of the enjoyment to be had went against the grain of what was intended. Possibly, whatever that green drink was the Ood were serving, it was a signal that such delights are best enjoyed as part of the coming-down process, somewhere between ecstatic hysteria and melancholy regret. **JOHN BINNS**

The Science of Doctor Who

TELEVISION BBC Two/BBC Two HD
PRESENTED BY Brian Cox
ALSO STARRING Matt Smith (the Eleventh Doctor)
FIRST BROADCAST 14 November 2013

A programme about the science of *Doctor Who* is one of those apparently no-brainer ideas that would give anyone with more of a brain (at least, more of a *Doctor Who*-orientated one) pause for thought. While few would seriously argue with the categorisation of our favourite show as science-fiction, its relationship with anything approaching actual science has always been tenuous at best. Serious or semi-serious approaches to the cosmology, xeno-biology and temporal theory of *Doctor Who* have been tried on occasion, but have tended to flounder due to the basic fact that the programme itself doesn't try, and usually doesn't purport to try, for any kind of scientific credibility. In short, it isn't *Star Trek*.


Brian expands his mind – with a little help from the Doctor.

Nevertheless *The Science of Doctor Who* worked very well. In part that's due to the infuriatingly impressive Professor Brian Cox, whose skill at engaging an audience with complex ideas without talking down to them is legendary. In part it's the conscious decision to focus exclusively, making best use of Cox's own expertise, on the big-picture physics of space, time, relativity and black holes, rather than fretting about whether, if Mars really could have supported life, it would have evolved Ice Warriors, or whether the Ice Lords are a separate species or another gender of the same one. Between a handful of entertaining framing scenes, in which some very witty dialogue from Steve Thompson was delivered by an on-form Matt Smith and Cox as a surprisingly good foil, the mentions of *Doctor Who* were in fact pretty thin on the ground.

This perhaps raises the question of who the show was for, given that the format was essentially *The Royal Institution Christmas Lectures* but with a largely adult studio audience (including a random but impressive clutch of celebrities), a late-ish timeslot, and a frankly difficult subject matter with minimum *Doctor Who* trimmings. (The celebrity quotient gave Cox a rare and irresistible opportunity to subvert the audience participation element of the lectures, asking first for "any physics professor from the audience" as a volunteer, which turned out to be the excellent Jim Al-Khalili, and later saying rather brilliantly that "to demonstrate this point, I'm going to need some assistance from Charles Dance.")

The answer perhaps is that the counterintuitive nature and often the absolute weirdness of the topics being presented – the curvature of space-time, the event horizons of black holes – turns all of us (physics professors being a possible exception, but only possibly) into wide-eyed children. It's undoubtedly true that many of us believing that we've grasped the concepts as we're hearing about them will realise soon afterwards that we didn't, but then, in these aspects of physics if you think you've understood them, you probably haven't. As the rapt expressions of his audience showed, Cox's skill for children and adults alike is to share with enthusiasm, in a playful but never patronising style, some aspects of our universe that are frankly stranger than we can comfortably imagine. Put that way, it's perhaps a better fit with *Doctor Who* than we might expect, and a fabulous way to spend an hour in front of the television. **JOHN BINNS**

POLICE PUBLIC CALL BOX
Brian Cox has his sonic screwdriver ready to examine the science of *Doctor Who*.

Taking Over Television!

Anyone who didn't take Steven Moffat seriously when he said that *Doctor Who* would be 'taking over television' will surely have been eating their words in November. All the main BBC channels – whose audiences, we should remind ourselves, are meant to be different from each other – played their part in making the anniversary a television event. Many of the dedicated programmes are covered elsewhere on these pages, but there were plenty more contributing to the coverage as the day itself loomed closer.

The most mainstream manifestation of the coverage was on BBC One, with *The Graham Norton Show* featuring Matt Smith and David Tennant, and Jenna Coleman and John Hurt on *The One Show* (whose approach was typified by its disco-dancing Cybermen, on the dubious premise that they were monsters from the 70s; though ironically, it was the *Pebble Mill*-style cluelessness of the thing that most reeked of that decade). The *Monsters and Villains Weekend* was a neat framing device for a short season of repeats on BBC Three, though the fact that it was mostly comprised of single-episode stories from the Ninth, Tenth and Eleventh Doctors' eras led to some choices for the 'top 10' we might want to dispute (no Sontarans?!). CBBC also played its part with a *Blue Peter Party* with Matt Smith in attendance. Anyone wanting some insight into how this show had made it to 50 years and was still going strong, meanwhile, would be well served by perhaps the simplest treat on offer in the anniversary week: a welcome re-broadcast for *An Unearthly Child* and the following three episodes.

It might be cheeky to expect another entry in the Guinness Book of Records so soon, but if there's a category of 'most done to whet appetites', then it deserves to go to the BBC, for a frankly amazing amount of coverage in this very special year. **JOHN BINNS**

The Five(ish) Doctors Reboot

Partners in crime! Peter, Colin and Sylvester hatch plans to get themselves into the 50th Anniversary Special.

TELEVISION BBC Red Button/iPlayer

STARRING Peter Davison, Sylvester McCoy, Colin Baker, Steven Moffat, Matt Smith, Jenna Coleman, Paul McGann, Janet Fielding, Georgia Moffett, David Tennant, John Barrowman, Peter Jackson, Ian McKellen, Nicholas Briggs, Frank Skinner, Russell T Davies, Sean Pertwee, Olivia Colman
WRITTEN AND DIRECTED BY Peter Davison
FIRST BROADCAST 23 November 2013

The hard fact underlying this utterly delightful red-button 'extra' is that the actors who played the Fifth, Sixth and Seventh Doctors, beloved to us all, were indeed absent (albeit, no doubt, for very sensible and practical reasons) from the drama elements of this year's celebration of *Doctor Who*. Clearly there's a range of possible reactions to this, but any pangs of regret are now surely tempered by Peter Davison's choice to turn it into an opportunity for comedy.

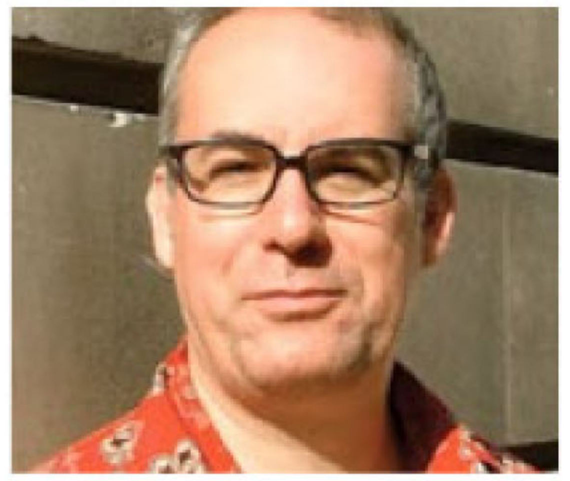
The first impressive feature of *The Five(ish) Doctors Reboot* to make an impact is of course the cast, with so many familiar faces (from both inside and outside the *Doctor Who* family) game for taking part that it takes several viewings to fully appreciate it. Peter Jackson and Ian McKellen gave us probably the film's best moment, realising the little fellow with the bird-muck on his head was missing and then that the next scene would probably be improved as a result. David Tennant, Paul McGann and John Barrowman deserve credit for their roles too (Barrowman sending up his own singing career and cheekily suggesting that he is a closeted straight man were highlights), as does the delightfully self-deprecating Steven Moffat, playing nerdishly with his Tenth and Eleventh Doctor action figures. But it's surely Russell 'The' Davies – technically a writer not a performer, though it's clear he can do both – who gives us its funniest single line, namely the start of his 27-minute voicemail (and wouldn't it be wonderful if the rest of it really existed?) and its most quotable single phrase: "*Quel dommage*, Davros!" of course (and the 'pew pew pew!' sound of lasers coming from his eyes). Utterly priceless.

Undoubtedly, though, the real star of this production (and the reason, surely, so many agreed to take part) was the script. Genuinely funny, at times laugh-out-loud hilarious, it's tempting to wish Ricky Gervais had talked to Peter Davison before deciding that the follow-up to *Extras* would be the far inferior *Life's Too Short*, instead of a six-part series set in the fandom of *Doctor Who*. Gamely characterising himself (credibly, but inaccurately) as a faded, put-upon relic, Davison also made the right decisions for his co-stars: McCoy, his eccentricity filling the screen as ever, constantly talking up his cinema success; McGann, the lone and distant professional, keeping his love for the part largely to himself; and Baker, who thanks largely to Big Finish would have a perfect right by now to be portrayed differently, nevertheless as brash and bombastic as the original Sixth Doctor, brandishing his jungle-celebrity status and forcing his long-suffering family to watch *Vengeance on Varos* on DVD for the umpteenth time.

The story, of course, was incredibly silly, no more so than when the Doctors made it onto the sets of *The Day of the Doctor* and managed to smuggle themselves inside some 'new paradigm' Daleks (with a lovely little blink-and-you'll-miss-it cameo from David Troughton). But the buildup to that payoff, and the bonus scenes that followed it (including those cheeky cameos from Sean Pertwee and Olivia Colman, bemoaning the fact that they weren't included) were part of a story that was well plotted and paced underneath its gloriously puerile exterior. Peter Davison, in short, turns out to be some sort of genius.

The film, rightly, left us wishing for more. A bigger budget would have given us slicker production values, tighter editing, better costumes for the Doctors, and quite possibly the TV broadcast it deserved. As it was though, the mock-amateur style, the generous peppering of obscure references, and the incredible roll-call of companions (including Lisa Bowerman, getting recognition at last for bringing Bernice Summerfield to life) reinforced a strong message that yes, this really had been made for us fans. It also suggested that the answer to any nagging doubts we may have about somehow dividing the increasing pantheon of Doctors into 'first division' and 'premier league' (always an unsubtle understanding of the true position) is that the mature response is just to have fun with it, have a few jokes at your own expense, and generally lapse into silliness. After all, as a wise man once said, what's the point of being grown-up, if you can't be childish sometimes? **JOHN BINNS**

> **'The mock-amateur style, and generous peppering of obscure references, showed that this really had been made for us fans.'**



The Blagger's Guide to Doctor Who

RADIO BBC Radio 2

PRESENTED BY David Quantick, with Lewis Macleod and Kate O'Sullivan
FIRST BROADCAST 21 November 2013

David Quantick is a smart, funny critic, whose *Blagger's Guide to Doctor Who* appeared to fancy itself a corrective to the overwhelming reverence of the 50th anniversary commemorations; a swaggering gatecrasher come to pocket the canapés, goose the host and do a bunk before the Noise Abatement Team arrives.

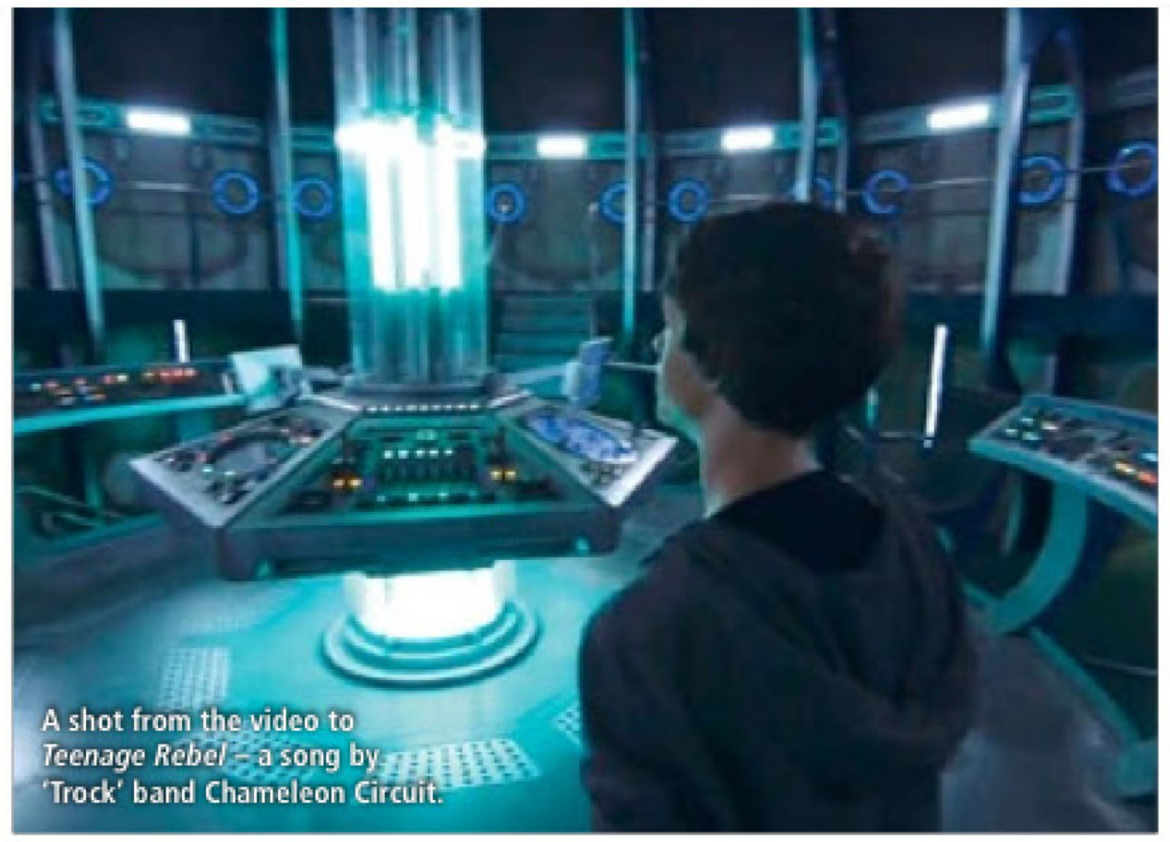
If only. Quantick turns a neat phrase, so the Ice Warriors spoke "like a cross between Gollum and Mr Burns," K9's servility made him an electronic Dobby the House-Elf, and Matt Smith was aged "only seven, but he was great." He's got the fan chops, though, to contemplate Mary Whitehouse smothered by the plastic chair from *Terror of the Autons*, complain that *Doctor Who*'s twenty-first-century reinvention has found room for "everything except the poor bloody Zarbi" and condemn inferior sci-fi series for their lack of imagination: "Take *Star Trek*, which got so lazy they just stuck bits of plastic onto people's foreheads to make them look like aliens. But Daleks haven't got foreheads. They haven't even got heads."

Which is *great* – except Quantick then goes off into an extended Dalek arm/sink plunger 'joke', last amusing for three minutes in February 1964. Likewise, he's welcome to demolish a list of popular misconceptions about *Doctor Who*, but not within a few breaths of blithely asserting that, "Like deely-boppers, monetarism and U2, *Doctor Who* was one of the worst things about the 1980s." Pillory the pillockry of Bono Vox (as was) by all means – but don't do the 'too cool for Coal Hill School' thing, not when you've already said you're one of us. Besides, a statement like that will just sound empty and silly if Radio 2's schedulers place your show immediately ahead of another that'll put *Doctor Who*'s history into a properly considered context... **ALAN BARNES**

The Story of Trock

RADIO BBC Radio 1

PRESENTED BY Huw Stephens
CONTRIBUTORS Matt Smith, Steven Moffat, Anneke Wills, Tom Spilsbury, Charlie McDonnell, Alex Day
FIRST BROADCAST 25 November 2013



A shot from the video to *Teenage Rebel* – a song by 'Trock' band Chameleon Circuit.

Being the hip, young music station that Radio 1 is, their 50th anniversary retrospective took the form of a slick, hour-long documentary hooked on Trock: a musical genre that, lyrically, roots itself in the show's stories and characters.

Conceptually, Trock, a shortened version of – you guessed it – 'Time Lord rock', is not particularly new. For ever since the 50s, certain conventions have played host to fans performing (or 'filking') folk songs pivoted around science-fiction. However, unlike 'filk', Trock, along with the *Harry Potter*-inspired 'Wrock' before it, has become immensely popular through YouTube; with video bloggers like Charlie McDonnell and Alex Day – members of *Doctor Who* tribute band, Chameleon Circuit – amassing a respective 700,000 and two million subscribers each.

For the first 17 minutes, it's these most fervent of fans that *The Story of Trock* explores; not only in the sense of the genre's rise, but also in the intoxicating effect of *Doctor Who* in general. Presented earnestly by DJ and fan Huw Stephens, it's a fascinating look at how the means of expressing love for *Doctor Who* may have changed from the days of stapling dodgy fanzines together, but the urge to be creatively involved in it somehow is just as strong post-2005 as it ever has been. As interviewee Steven Moffat says himself, "It actually changes lives."

Yet, despite what its name may suggest, *The Story of Trock* is not just the story of Trock. Instead, the documentary's focus on music soon fades into the soundtrack of a Hartnell-to-Smith breeze through the show's 50 years. Covering each Doctor in turn, it's obviously intended more as a streamlined introduction to *Doctor Who*'s history rather than, say, a dense Radio 4 Who Made Who-style analysis of it. And that's fine. In fact, it's more than fine.

Chameleon Circuit.

It may be basic, but *The Story Of Trock* is not boring. It's an impressively accessible, engaging documentary that – once it hits its stride – feels tight, layered and alive. It's the little touches that do it, you see; such as a Dalek asking interviewees – from past companions to interesting fans – to introduce themselves, deftly editing in short, pacey clips for relevant references, or never straying too far from its selling point, Trock, and having songs like Chameleon Circuit's catchy *The Big Bang Two* provide a nifty bridge between links.

All of which make this documentary as entertaining a beginner's guide as it is an endearing insight into *Doctor Who* fan culture. Trock on. **STEPHEN KELLY**

Who is the Doctor?

RADIO BBC Radio 2

PRESENTED BY Russell Tovey
CONTRIBUTORS Matt Smith, Steven Moffat, Sylvester McCoy, Nicholas Briggs, Dick Fiddy, and many more
FIRST BROADCAST 21 November 2013

We know we're in safe hands the moment matey Russell Tovey sets out *Who is the Doctor?*'s stall by referring to what's coming up in "the next hour and a half, or four thousand, five hundred rels" – spot on, according to the 1 second = 1.2 rels calculation given in *Evolution of the Daleks*, oh yes indeed. Just as well, since its hideous 'that'll do' title gives no hint that what we have here is a proper then-to-now history of the series, nothing light or slight.

Interestingly, *Who is the Doctor?* begins its story not in foggy Totter's Lane, but in the sunny uplands of the mid-1970s, when BBC management valued *Doctor Who* enough to regularly wine and dine its makers, according to then-producer Philip Hinchcliffe – whose testimony will later make for a painful contrast with Sylvester McCoy's remembrance of how the lack of love shown the programme by executive suits of the 1980s was "a terrible *burden* for all of us, really." Sylvester, in fact, gives particularly good quote throughout, frankly confessing that he shouldn't have been in the 1996 TV Movie – "that's why it didn't work" – and, remarkably, comparing the Doctor to some sort of messiah (naughty boy). But the "messianic qualities" of the latterday Doctors irritate other of the documentary's many interviewees, one of whom brashly describes the live unveiling of Peter Capaldi as the Twelveteenth Doctor as *X Factor* "absurd."

Pleasingly, *Doctor Who*'s off-air manifestations between 1989 and 2005 receive their due, with the significance of the *New Adventures* novels, Big Finish audios and this very magazine being properly described to a mainstream audience. Jane Tranter and Julie Gardner set out their part in the programme's TV revival, with Russell T Davies crediting Gardner's "wonderful sums" for enabling the show to enjoy 13-episode runs, as opposed to the six or eight the BBC had envisaged; at last, these two are becoming acknowledged as risk-taking heroes every bit the equivalent of Sydney Newman and Verity Lambert. The highlight, however, comes in a montage of companion departures of yesteryear with Murray Gold's *Doomsday* music cheekily dubbed over – a not-so-subtle reminder that Susan's abandonment, Jamie's parting and Sarah's leaving packed the same emotional wallop, to some of us, as the Tenth Doctor's separation from Rose. **ALAN BARNES**

The Tenth Planet

An antarctic wind blows in the changes as *Doctor Who* reaches its most significant turning point...

REVIEW BY **MATTHEW SWEET**

DVD BBC
STARRING William Hartnell (the First Doctor), Anneke Wills (Polly), Michael Craze (Ben)
WRITTEN BY Kit Pedler and Gerry Davis
DIRECTED BY Derek Martinus
FIRST BROADCAST 8-29 October 1966
RRP £20.42

BBC
DOCTOR WHO
THE TENTH PLANET

On Saturday 22 October 1966, 7.6 million Britons sat down to watch William Hartnell's penultimate episode of *Doctor Who* – an episode from which, thanks to an attack of bronchitis, William Hartnell himself was mysteriously missing. Most, surely, registered the deception; clocked that the groaning figure who crumpled to the floor of the Snowcap space tracking station was an imposter in a borrowed frock-coat. One viewer, however, didn't notice a thing. Michael Randle sat in his living room in Kentish Town, his heart pounding, fully expecting the episode to be interrupted by a newsflash. Randle was an academic and a political campaigner. He had helped to organise the Aldermaston marches, chaired the Direct Action Committee Against Nuclear War, and gone to prison for his part in a protest at an American military base in Essex. While in Wormwood Scrubs he struck up a friendship with a fellow inmate – the Soviet double agent George Blake. Once Randle was released, he and a small group of conspirators hatched a plan to spring the spy from prison. The time they chose was 6pm on 22 October 1966. At the appointed moment, Blake went over the wall – breaking his hand in the process – as Randle, waiting nervously at home on Leighton Road, NW5, stared sightlessly at the television, upon which a snarling Robert Beatty was declaring his intention to launch the doomsday weapon and irradiate half the earth.

The opening shot of *The Tenth Planet* is of the Zeus Four probe blasting skywards. Except it's not. It's stock footage of a British Blue Streak missile – our homemade nuclear deterrent, built in a factory in Stevenage. Its presence is a sign of what, all these years later, seems to me to be the real subject of the story. This is the moment at which *Doctor Who* first feels the chill of the Cold War - and acknowledges the terrifyingly precarious nature of the lives of its audience. The term 'Doomwatch' might cover it – but the writers of the First Doctor's last story were still a few years away from coining the word.

With so many other landmarks to record, it's easy to see why this one isn't much remarked upon. *The Tenth Planet* gives us the programme's first base-under-siege and its first international cast of characters. It gives us the first appearance of the Cybermen and the first disappearance of the leading man. Sometimes, the story itself seems to totter under the weight of all this significance. In the DVD commentary, Anneke Wills recalls how the recruitment of Kit Pedler to the writer's pool was a prestigious moment in the history of *Doctor Who*. But for a script written by a proper scientist, *The Tenth Planet* is curiously unburdened by proper science. The voyages of Mondas, Earth's twin world, its appetite for energy, its inverted continents, are as fantastical as something from the dreams of George Méliès. And William Hartnell's unscheduled disappearance halfway through the story only increases the strain upon scientific logic. Once the Doctor has taken to his bunk, Ben is obliged to relay the old man's theories about the nature of the rogue planet, reporting discussions that we know haven't really taken place. While this is happening, Polly makes coffee for the men. (Perhaps Pedler misread a production memo and thought Anneke Wills had been cast as 'Dr Who's new barista'.) This may be *Doctor Who* with more guts, but it is not *Doctor Who* with more sense.

The new monsters, though, are a magnificent distraction. If you ever begin to find the Cybermen a bore, then *The Tenth Planet* will restore your sense of their profound, arresting strangeness – and the unusually undisappointing nature of their legs. The director, Derek Martinus, makes the wise decision to have them arrive on film, which allows him to cut briskly between close-ups of Cutler's shivering men and a wide shot of three glinting figures in a vortex of Jabolite. In the snow, there's no particular distinction between man and Cyberman. Tin helmets, cloth faces, black bug eyes are distributed equally – and these aliens, once they have felled their first batch of victims, are sufficiently humanlike to borrow some clothes in which to kill a second batch. After this carnage, they leave the flattering light of Ealing studios for the pitiless videotape of Riverside. But rather than exposing their shortcomings, the shift allows us to appreciate the textures of their weirdness. The metal callipers and braces. The loops of tubing. The bleached skulls and cavernous black eyes, whose Lon Chaneyish qualities are amplified by those stolen black cloaks: when they come swishing down into the tracking room, they might be a gang of Phantoms of the Opera. It seems right: these Cybermen are not worker drones like the Daleks. They are faintly aristocratic. They have individual names. They use polite expressions such as "that was really most unfortunate." When their leader describes the progress of Mondas to the edge of space, he sweeps an arm like an operatic tenor on the stage at Bayreuth.

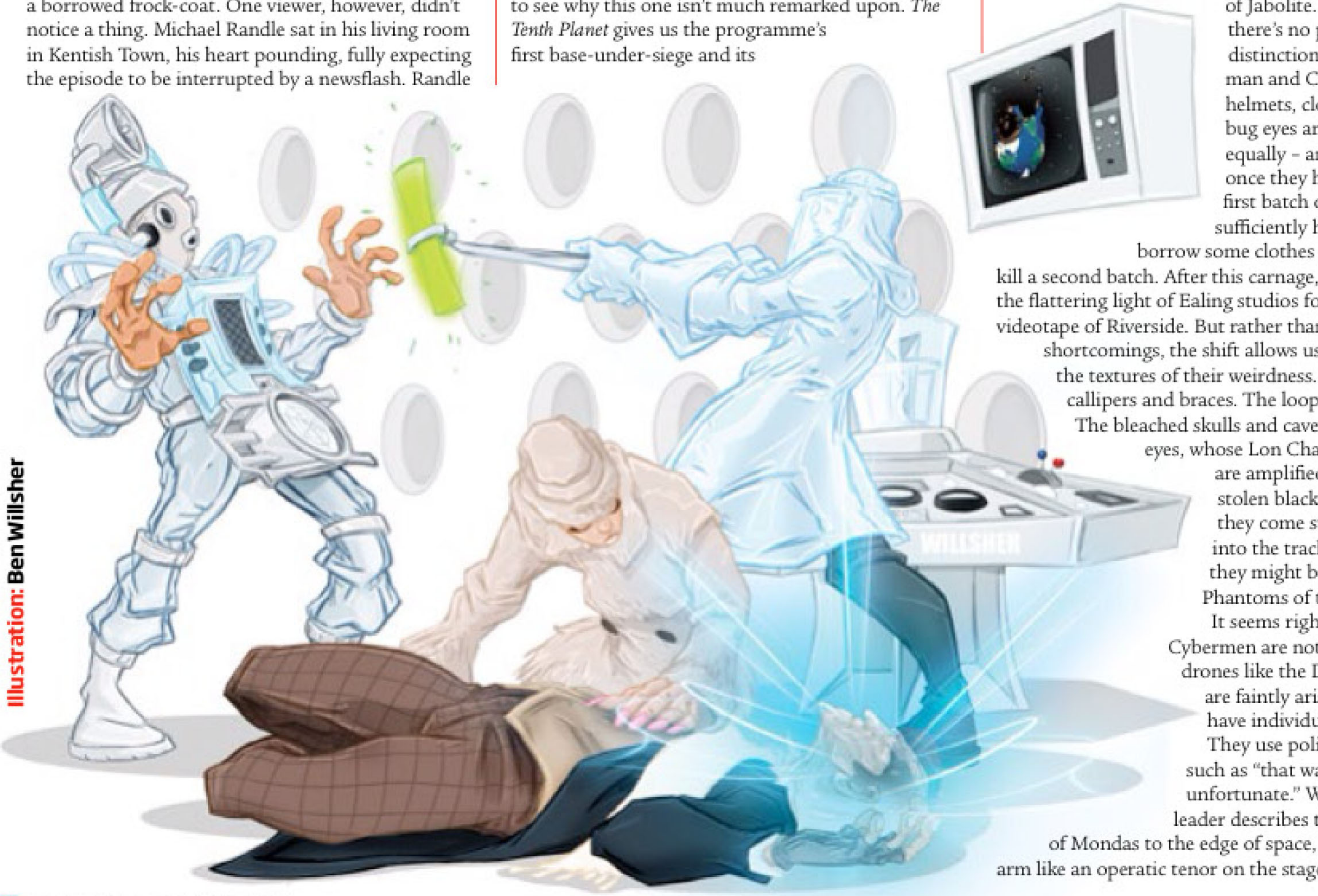
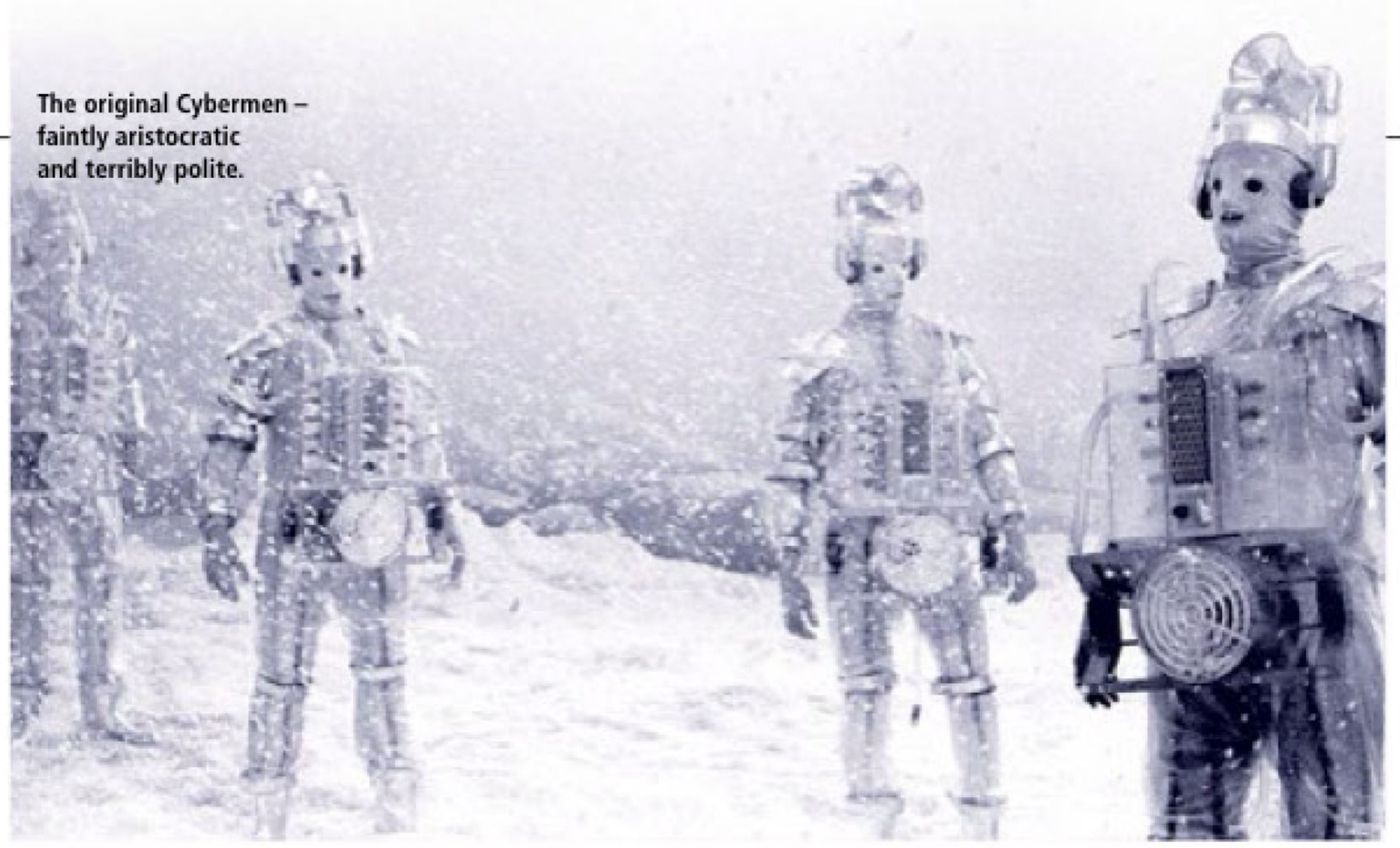


Illustration: Ben Willsher



The original Cybermen – faintly aristocratic and terribly polite.

'For a script written by a proper scientist, *The Tenth Planet* is curiously unburdened by proper science...'

The voices, too, have a peculiar hauteur. They're electronic, of course, and as full of irregular rushes and pauses as the *Final Score* teleprinter, but they're also a species of plainsong – a relic, perhaps, of Kit Pedler's original idea about a race of power-hungry space monks.

Kit Pedler wasn't the only scientist to be wooed by *Doctor Who*. Gerry Davis had tickled others for ideas – among them the astronomer Patrick Moore and Alex Comfort, the peace campaigner, gerontologist and future author of *The Joy of Sex*. Comfort had marched against the manufacture of Blue Streak missiles and used a radio transmitter to jam the BBC signal and knock Kenneth Kendall off air with CND propaganda. In the mid-1960s, he was preoccupied by the idea of increasing human longevity and vitality. Death, he argued, had no evolutionary function. Perhaps, for a time, it might be sidestepped. *The Tenth Planet* suggests that Davis came back from that lunch with a very full notebook.

The origins of the story are usually said to lie in Pedler's doomy speculations about transplant surgery – natural enough if your day job involves investigating the durability of frozen eyeballs. But beyond the famous scene in which the Cybermen narrate their medical history, *The Tenth Planet* maintains only a fitful interest in the subject. The main focus is on the strategic battle between Earth and Mondas – and between competing groups of humans. Diplomats dressed in national costume furrow their brows on an office set representing Geneva. General Cutler proposes to sacrifice half the Earth's population to save the life of his son. ("Impossible is not in my vocabulary," he declares.) The Cybermen give serious consideration to the Doctor's suggestion that they seek asylum on Earth, before deciding to stick with their power-drain policy – in effect, a giant interplanetary version of that Game Theory favourite, the Prisoner's Dilemma. Metal limbs and plastic lungs go largely undiscussed.

Polly, Ben and Barclay feel the chill of the Cold War.

Thanks to *Doctor Who*, I laboured for years under the misapprehension that cybernetics was the science of spare-part surgery. It isn't. It is the science of controlling and managing systems – which, in the 1960s, often meant the computerised planning of industrial, social and military policy. In *Cybernation: The Silent Conquest* (1962) the sociologist Donald N Michael predicted the birth of "a small, almost separate society of people in rapport with the advanced computers." In *The Technological Society* (1964) the French philosopher Jacques Ellul envisaged "a new dismembering and a complete reconstitution of the human being." American military strategists of the period pondered the consequences of the "cybernated battlefield" as their Soviet opposite numbers reimagined war in algorithmic terms. "This process," concluded General V Druzhinin, "like any search for truth and perfection, is interminable and inexhaustible." From East to West and West to East, the Cybermen were coming.

Another sociologist of the period, Henry Winthrop, warned that "a cybernated world would eat up irreplaceable natural resources at a faster rate than they would be consumed." Mondas seems to be proof of that hypothesis, and the Doctor its most prominent victim. The idea is half-lost somewhere in the thicket of emergency rewrites, but the true cause of the old man's demise would seem to be the strange hunger of the Tenth Planet – a hunger which, we assume, will soon be felt on an increasingly computerised Earth. Perhaps the missing fourth episode contained more clues about the nature of this process. An agonised look, perhaps, cast up towards the revolving globe of Mondas – or a mix between a shot of a dying world and a dying time-traveller. It's hard to be sure. CGI animation makes an uneasy substitute, though the moans on the soundtrack are plausibly those of a man at the end of his tether.

The Cold War prevented Michael Randle from sitting down with his children to watch William Hartnell's final episode of *Doctor Who*. He had a Soviet agent to smuggle under the Iron Curtain. A spy with a broken hand. He and his fellow plotters sought the help of Alex Comfort, who politely declined to assist. A sympathetic ally in the BBC make-up department, however, supplied some plaster of Paris to set George Blake's cracked bones. Let us imagine some furtive idealist on the set of *The Power of the Daleks*, trying to look casual during an act of theft, and dreaming of a warmer world.

DVD Extras

A blizzard of extras rages around *The Tenth Planet*. An interview with Anneke Wills reveals that she was dreaming of Daleks even in the ashram of the Bhagwan Shree Rajneesh. The historian and **DWM** reader Dominic Sandbrook offers a witty deconstruction of the idea of a Golden Age of *Doctor Who* – which suggests that we'd remember 1986 very differently if he'd been old enough to have fought at John Nathan-Turner's side in the battle of *Open Air*.

Boys! Boys! Boys! – surely the only *Doctor Who* documentary to be named in honour of a Sabrina song – is a curious artefact in which the disembodied head of Mark Strickson hovers beside Peter Purves and Frazer Hines as they sit in a CGI night-club reflecting on lost scripts, lost girlfriends, lost jumpers and skirts. "I've got to say, it actually suited you," says Purves, in a wistful tribute to Hines' kilt. "You've got strong calves. You looked good in a kilt. If I wore a kilt I'd look like a fly with clogs on. You looked good. You know, it looked good. You were well in proportion. That was good." In its own way, it's every bit as heartfelt as Joe Orton's diary entry for 15 April 1967.

The making-of documentary, *Frozen Out*, presents a fascinatingly inconsistent picture of the programme's outgoing star. Anneke Wills recalls him as a bigot and bully. Earl Cameron remembers a charming old gent. The Cyberman actor Reg Whitehead tells a story about Hartnell tap-dancing across the rehearsal room and declaring, "When you can do that you can call yourself an actor."

The most exhilarating three minutes in the whole box, however, are found when Hartnell speaks for himself in a long-forgotten filmed interview from 1966. It was shot by the team from *Points West*, as the first man to know how it felt to be a former Dr Who gave his Buskin the Fairy Cobbler in pantomime venues around Britain. The camera captures him hunched before his mirror at the Gaumont Theatre, Taunton. There's a Dalek playsuit stashed in the corner of the room. The table bears his matches, his make-up, his bottle of Johnson's baby powder – all you would need, should devotion take you that way, to imagine the smell of William Hartnell. The unseen interviewer, younger and more educated than his subject, gently inserts a series of steak-knife questions. "Why do you think children like you?" he inquires. "You're a rather grumpy sort of person." Hartnell can barely get his answer out. "Do you see your future in pantomime?" Hartnell glares into the mirror. Pantomime he says, is for variety actors. Front-of-cloth men. (The importance of tap-dancing goes unmentioned.) "I'm legitimate," he replies, a faint note of threat in his voice. "I'm a legitimate character actor." Hartnell never knew his father, and had few warm feelings towards his mother. After his birth in the St Pancras hospital, he was given into the care of local foster parents. (The husband repaired boots for a living.) Donald Tosh, the script editor of *Doctor Who* before Gerry Davis, once told me a story about a young actor who made the mistake of asking Hartnell if he'd ever worked with a music hall turn whose obituary had appeared in the newspaper that day. Hartnell went off like a Z-Bomb. "I'm legitimate!" he spluttered. "*I'm legitimate.*" Look into his eyes as they're reflected in that dressing-room mirror in Taunton, and you can guess at more than one reason why the word was such a flashpoint. **DWM**

The Queen of Time

AUDIO DRAMA Big Finish
WRITTEN BY Brian Hayles
STARRING Frazer Hines (Jamie McCrimmon), Wendy Padbury (Zoe Heriot), Caroline Faber (Hecuba)
RRP £12.99 (CD), £10.99 (download)

Travelling through the time vortex, the Second Doctor, Jamie and Zoe are drawn off course and into the realm of Hecuba, a stunningly beautiful, but cruel woman living in a palace that is furnished from floor to ceiling with clocks – including clocks with figurines that re-enact disturbing and grisly scenes, and even attack the time travellers. For Hecuba is the Queen of Time, and the TARDIS crew are now her playthings, to do with as she pleases.

The second of three *Lost Stories* from a story by Brian Hayles, *The Queen of Time* feels far closer to Hayles' first TV *Doctor Who* serial – *The Celestial Toymaker* – than to his more familiar space operas. That's especially clear when the weird, animated automatons that litter the halls of Hecuba's palace are revealed to have once been living creatures that refused to play her games.

It is an impression that's hardly dispelled by some unlikely sounding games that Jamie and Zoe are forced to play – like leaping over a razor sharp clock hand every time it completes a revolution, or hunting for a specific timepiece in a room full of clocks, in order to re-start the Doctor's heart.

That this works at all is pleasantly surprising, and largely down to the adaptation by Catherine Harvey which is energetic, with plenty of entertainingly lurid narration for Frazer Hines and Wendy Padbury.

Ken Bentley's direction makes the most of the script's energy, so that the quick back and forth between Padbury and Hines keeps the play moving at a smart pace and really sells the perils Jamie and Zoe face. The final impression is a story that's never as static or plodding as *The Celestial Toymaker*. **MATT MICHAEL**

DOCTOR WHO
THE LOST STORIES
THE QUEEN OF TIME
FOUND AT LAST...

1963: The Space Race

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Karen Henson (Larisa Petrov), David Shaw-Parker (General Mikhail Leonov)
RRP £14.99 (CD), £12.99 (download)

In the second of Big Finish's *1963* trilogy, the Sixth Doctor and Peri arrive in Russia. While in Britain the 60s have started to swing, in Russia the oppressed population have only the State-sanctioned patriotic pleasures of the Vostok missions. Stumbling across a fatal car accident involving members of the Soviet military, and posing as rocket scientists, the Doctor and Peri are drawn into a crisis at mission control at Baikonur Cosmodrome, the hub of the Russian space programme. Mission Control has lost contact with the Vostok Seven capsule, and only the Doctor seems to have the answers.

Finally regaining contact with the capsule, the Doctor and Peri discover that the stranded cosmonaut is panicking – she doesn't know where she is. The first episode – with its urgent conversations between concerned boffins, and race to rescue a stricken space capsule – has overtones of *The Ambassadors of Death*, especially the idea that human beings are more than capable of equalling the evil of any alien monster. Writer Jonathan Morris similarly ratchets up the paranoia about just what might be returning to Earth inside Mars Probe, sorry, Vostok Seven, and the cliffhanger is as fascinatingly strange as anything David Whitaker ever conceived.

From the off, *The Space Race* has the barely controlled hysteria of a Cold War thriller – assassinations, false identities, KGB spies and illicit love affairs. However, it's a stroke of genius to show the Space Race from the Soviet perspective: not only because it's a less well-known story, but also because the constant threat of KGB interrogation and denunciation adds another layer of peril over and above the gruesome elements of body horror.

The story develops in a series of surprising and effective twists, including a trip into space for the Doctor, and Peri passing herself off as a KGB agent to uncover the truth behind the extraordinary events at Baikonur. Meanwhile, the creature that came down from space in Vostok Seven is every bit as frightening and deadly as any alien ambassador.

DOCTOR WHO
1963: THE SPACE RACE
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Paired with one-off companion Larisa Petrov, Colin Baker's Doctor is at his best – full of crusading zeal and righteous indignation. But packing him off into outer space also gives Peri a bigger-than-normal piece of the action, working out the identity of the traitor and mobilising the ground staff. Plus, Nicola Bryant really brings out the inherent humour of an American teenager from the 1980s posing as a Russian agent in the 1960s.

With some of the most genuinely scary monsters Big Finish has ever come up with, a script that's as pacey and involving as any thriller, and some of the finest role reversals of any *Doctor Who* story, *The Space Race* maintains the excellent quality of the *1963* trilogy, and ends up as one of the very best Sixth Doctor audios to boot. **MATT MICHAEL**

Jago & Litefoot - Series 6

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris, Matthew Sweet, George Mann, Justin Richards
STARRING Trevor Baxter (Professor George Litefoot), Christopher Benjamin (Henry Gordon Jago), Conrad Asquith (Sergeant Quick), Lisa Bowerman (Ellie)
RRP £30.00 (CD)/ £25.00 (download)

Returning our heroes to late Victorian London, this box set is very much business as usual for a series that has consistently been one of Big Finish's strongest. It contains four stories: *The Skeleton Quay* by Jonathan Morris, *Return of the Repressed* by Matthew Sweet, *Military Intelligence* by George Mann, and *The Trial of George Litefoot* by Justin Richards.

The opening story is the strongest. In fact, it's perhaps the strongest *Jago and Litefoot* story full stop. Revolving round the mysterious disappearance of a village, lost to the sea, and the equally mysterious reappearance of its inhabitants as living skeletons. With an eerie atmosphere, and with Morris showing his ability to balance sci-fi and horror in equal measure, this is all extremely assured. It's top spot is earned by excellent performances and superbly atmospheric sound design by Howard Carter.

Return of the Repressed is as quirky and interesting as any of the writer's previous plays. Taking as a starting point the late Victorian vogue for psychoanalysis, the story delves into the murky backgrounds of Jago and Litefoot. In the process, both men start to lose their sense of self, and bizarre things happen. Baboons and music hall songs may be involved. Oddball doesn't even begin to describe it.

Military Intelligence is a throwback to the steampunk trappings of earlier seasons. The villain of the piece is the Colonel, played with malevolent relish by Geoffrey Whitehead. The story also features Nancy Carroll as Agatha Worthing, another strong female character for a series that's already got a pleasing number of such parts.

DOCTOR WHO
JAGO & LITEFOOT
SERIES SIX

The story continues in *The Trial of George Litefoot*, with the jingoistic imperialism of the Colonel imperilled by the actions of our heroes, Litefoot is framed for Jago's murder and put on trial for his life. With Jago and Litefoot out of action, their friends Ellie and Sergeant Quick of the Yard have to join forces with Agatha, to help prove Litefoot's innocence and defeat a conspiracy that threatens to undermine the basis of the British Empire.

Although it doesn't break much new ground, this *Jago and Litefoot* series maintains the quality of its predecessors' winning mix of Victorian melodrama and wry humour. If anything, the back to basics approach after their adventures with Leela, the Sixth Doctor and the Swinging Sixties shows that the range doesn't need gimmicks or guest characters to shine. Long may it continue. **MATT MICHAEL**

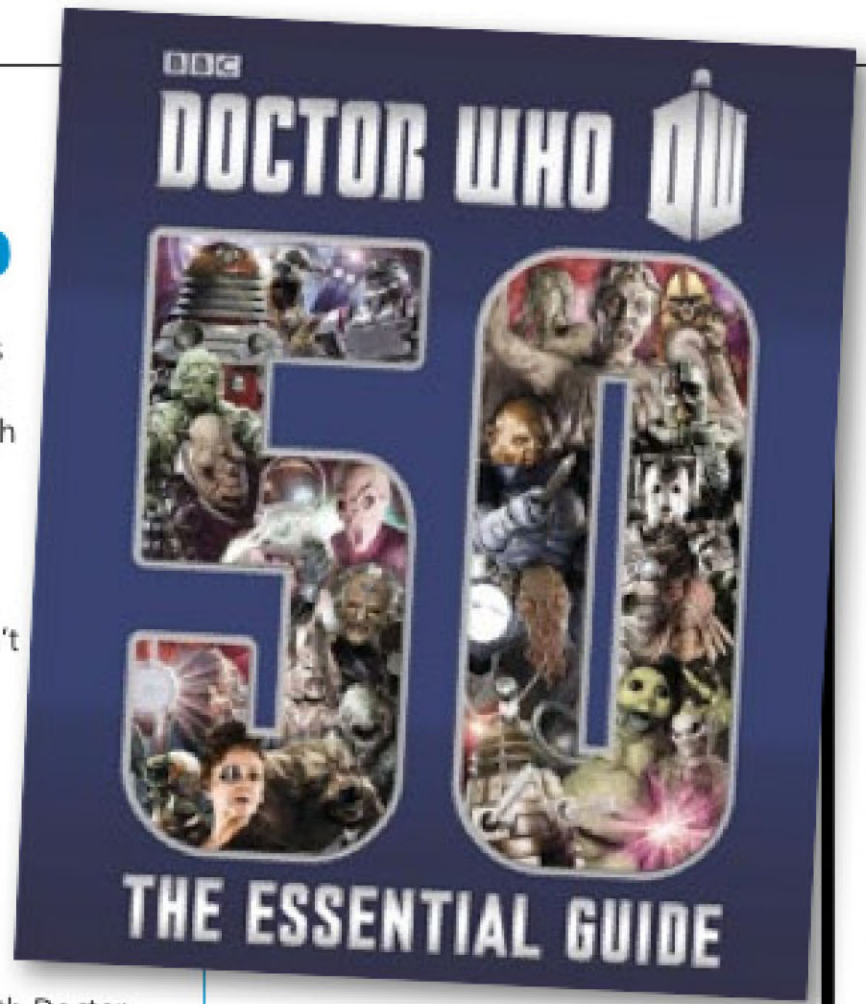
> ***'The Skeleton Quay* is perhaps the strongest *Jago and Litefoot* story ever…'**

The Essential Guide to 50 Years of Doctor Who

BOOK Penguin
WRITTEN BY Justin Richards
RRP £12.99

For fans of a certain age, this colourful guide to the Doctors, their stories, companions and most notable foes carries a definite whiff of such relatively early publications as *The Radio Times Tenth Anniversary Special* and Target's first *Monster Book*. Those 1970s publications helped to make die-hard fans out of casual viewers and although today the internet can spew out hundreds of *Doctor Who* facts by the second, I wouldn't put it past this book to work some similar magic on some of the younger members of the series' current audience.

The book's intention is to give each Doctor a fair crack of the whip, setting out a format that not only lists out a season and episode guide, but also includes a rather spurious *Time Tech* section, that tries to gauge how apt each Doctor was with technology and making stuff (errr… weren't they all?). The only problem with this setting of allotted pages is that after a classy start with the first four Doctors, it becomes cruelly apparent that the Doctors of the 1980s, with their reduced episode counts, just haven't got the stories, friends or foes to fill the space on offer, and to compensate the design becomes large and scrap-booky. *Time Tech* for Paul McGann's one-off *TV Movie* Eighth Doctor is the TARDIS tool-box and the line 'The Eighth Doctor didn't have much time for technology'. Quite so – the Eighth Doctor didn't have much time for *anything!*



However, things pick up again with Doctors Ten and Eleven, when there's much more material to go round, and perhaps betrays its true colours in its awareness of who the readership really is – the Third Doctor has six stories singled out for special attention, the Tenth has a whopping 15. At its best though, *The Essential Guide* has a mercurial charm. The odd nugget of behind-the-scenes material is starter-pack stuff for seasoned fans, of the 'Did you know that *The Evil of the Daleks* was intended to be the last Dalek story?' level – but why not? Such information has enticed and educated a generation before.

The Essential Guide also boasts some stunning artwork that portrays each Doctor's era with the dynamism of a classic movie poster. *Star Wars*, eat your heart out! **VANESSA BISHOP**

The Chains of Olympus / Hunters of the Burning Stone

BOOKS Panini
WRITTEN BY Scott Gray
ART BY Martin Geraghty, Dan McDaid
RRP £12.99 / £13.99

The 50th anniversary season has hit the **Doctor Who Magazine** comic strip with two brand new collections of the recent Eleventh Doctor run, all written by that master of the slow-burn story arc, Scott Gray. Each of these six stories can be read and enjoyed as standalone romps, and yet form part of a much bigger picture, Gray subtly dropping hints and clues into stories without distracting from the action at hand.

The TARDIS takes us from ancient Greece, to modern-day supermarkets and an offbeat futuristic criminal society straight out of the pages of *2000AD* or the early days of the *Doctor Who Weekly* strip. Then it's back to Prague in the last days of the Cold War, a Christmas performance in Leadworth Primary, before travelling to cosmic megastructures and beyond as *Hunters of the Burning Stone* reaches its epic conclusion. Yes, epic – a word that is banded around willy-nilly these days but seems more than appropriate for these two volumes.

As the skull-faced Hunters strike, and the Doctor learns exactly what is buried in man, *Doctor Who* receives one of its most heartfelt tributes in this anniversary year. We are taken on a whistle-stop tour of the Doctor's past lives as the Time Lord is given a heart-warming lesson from one of his oldest friends.

Ah yes – old friends. It's impossible to talk about *Hunters of the Burning Stone* without mentioning the appearance of the Doctor's original human companions, Barbara and Ian. It's only right and proper that we see them again, as they were in 1963, brilliantly captured by artist Martin Geraghty. Talk about playing to your strengths. Only comic strips can turn back the clock so effectively.

Hats off to Gray and artists Geraghty, Mike Collins and Dan McDaid. They've delivered a birthday treat that is celebratory without becoming convoluted.

BBC
DOCTOR WHO
THE CHAINS OF
BBC
DOCTOR WHO
HUNTERS OF THE BURNING STONE

Plus, as always, the commentary notes from both the writer and the artists are the icing on the cake. Packed with original sketches and even abandoned storylines, these glimpses of the creative process reveal just how much love and attention is lavished upon the comic strips. And it shows. Happy birthday, Doctor! Here's to the next 50 years – and the comics that go with it. **CAVAN SCOTT**

River's Run

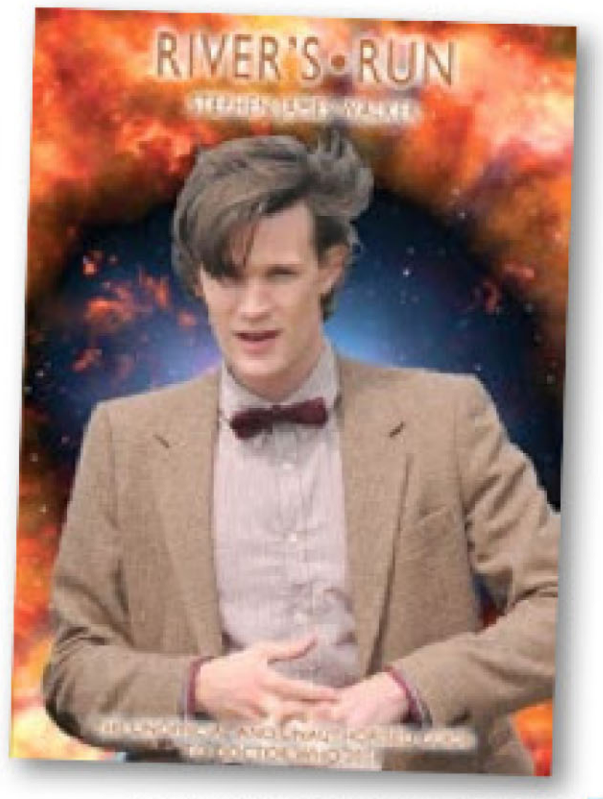
BOOK Telos Publishing
WRITTEN BY Stephen J Walker
RRP £15.99

The idea that the 2011 season (Matt Smith's second) with its time paradox storylines, was too complicated to be wholly enjoyable, is given short shrift in this, Telos' latest series guide. Author Stephen James Walker – notably dismayed over some of *Doctor Who's* direction in 2010 – is in jubilant mood, proclaiming the 2011 run as a definite return to form, and in terms of quality and consistency, the equal of anything overseen by Russell T Davies.

Walker sees the 2011 season's success as resting on the improvement of four major issues: One – unlike 2010, it answered all the questions it posed; Two – that its scripts, by and large, were better and more polished; Three – that the characterisations of its regulars were more consistent and, in Amy and Rory's case, much more likeable; and Four – that it avoided any more of the kind of design blunders that brought about the 'appalling' Dalek Paradigm.

Walker works hard not to write with hindsight, but *River's Run* is obviously belated and perhaps that's the best way with modern story-arc run *Doctor Who* – you have to see the whole picture before you can make a solid judgement. Walker's enthusiasm is infectious but he's not without his criticisms. Pity *The Curse of the Black Spot*, unloved in these pages; and *Night Terrors'* principal guest star Daniel Mays, whose performance Walker considers as one of the three worst since the series' 2005 revival.

Overall, though, Matt Smith's second series is viewed as a sophisticated and confident endeavour. For fans that may sometimes have wondered if the nay-sayers were actually watching the same programme, *River's Run* is very welcome. Let the revival start here. **VANESSA BISHOP**



3.75" Action Figures

TOYS Character
RRP £7.99

The continuing range of action figures linked to recent TV episodes is in a smaller scale now. While this means the *Cold War* Ice Warrior looks like the tough little brother of the 5" version from the Troughton era, this does open the range out to enable the kids to have the Eleventh Doctor face Darth Vader, Indiana Jones and the Marvel Universe characters.

But what of the figures themselves? Considering they're open to comparison with characters from Hollywood movies, our old Doctor and his chums have acquitted themselves ably. There's a slight loss of detail for the human characters from the 5" range, but it's recognisably Matt Smith and Jenna Coleman – which is more than can be said of all those *Star Wars* and Indy figures that are supposed to be Harrison Ford.

Where this range will hopefully blossom is with the dioramas. A few starter sets have shown what we might be able to expect: an old hotel infested with a Weeping Angel and its Cherubs; a submarine with Ice Warrior, both with and without suit; and a future Earth tube station under Dalek occupation. This last set really is a fan dream as it comes with a hoverbout – a flying platform similar to the ones much loved by fans of the 1960s comics.

For some long-term fans, the scale change will be a deal-breaker; having invested seven years in modern 5" action figures, it's perhaps asking a lot of them to replace their collection from scratch. But the rewards are there for those who choose to make a leap of faith – and for those new fans who have just come of age, this is a great way to start off their collection. **JIM SANGSTER**

5" Action Figures

TOYS Character/Underground Toys
RRP £14.99

Since the last time **DWM** looked at merchandise, we've seen the arrival of a few of the most-wanted characters of all time, especially if you're a fan of the Pertwee era. *The Three Doctors* set really did play to my childhood dreams, featuring another of those unexpected adversaries. With its articulated claw and single, staring eye, the Gellguard looks much more fearsome as a toy than on screen, especially when backlit, as the translucent plastic allows for an eerie glow. Might we hope for an Aggedor for 2014?

Facing off against the anti-matter beasties are the Brigadier, sporting a handgun, and Jo Grant, who maintains her fashion-icon status by having swappable pieces that transform a simple miniskirt into that strange furry blue coat she wore in Omega's domain.

For fans of the McCoy era, Character and Underground really have made an extra special effort with Ace, whose figure was released as the San Diego Comic Con. Like the character she represents, the Ace figure comes prepared for action, with her rucksack, baseball bat, rocket launcher and Nitro 9 canisters, as well as swappable arms, similar to those on the Jo figure, to allow for a jacketless Ace. All of the badges on her jacket appear to be in place (yes, that one's Charlton Athletic) and it has to rank alongside the Roger Delgado Master as one of the best likenesses the range has seen so far.

A series of exclusives to Toys 'R' Us provided an anniversary feel to the range, with 11 sets positioning a Doctor with a relevant Dalek. This should appeal to the casual buyer and collectors alike, from the Supreme Dalek as seen in *The Daleks' Master Plan*, through to the Third Doctor, in his purple jacket and a semi-transparent Spiridon Dalek from *Planet of the Daleks*, and finishing with a tweaked release of the blue Paradigm Strategist from *Victory of the Daleks*, now sporting a metallic finish. The Eighth Doctor set is a must-have for fans of **DWM**'s comic strip, with the Doctor alongside the bright red 'Alpha' Dalek as first seen in 2002's *Children of the Revolution*.

A personal highlight this year was the *Pyramids of Mars* Priory Set. Now, I have to confess a slight conflict of interest, as I actually made the model priory that featured on the packaging. Luckily, I can be certain this will be the first thing that's recycled as collectors tear the box apart to get at the surprising treats within. A perfect addition to the smaller 'Mars' set from 2012, this box features Marcus Scarman with a load of accessories, a sarcophagus that opens up to reveal a lenticular time tunnel and a helmeted Sutekh with a little button to make his eyes glow green. For a model-maker like me, the biggest surprise is the self-assembly card pyramid, replicating the rocket that stood in the courtyard of Scarman's mansion. Lots of 'tab A into slot A' fun to be had, and an attractive presentation for all the characters to stand on.

As an unashamedly greedy fan of these classic characters, it's hard not to wish that the 50th anniversary year might have produced something bigger, like the hugely popular 11 Doctors set from a few years back. Maybe Character and Underground will be able to do something for the arrival of Peter Capaldi's Doctor and make the show's 51st anniversary just as special. **JIM SANGSTER**

Doctor Who Bakeware

COOKERY Lakeland
RRP £2.99 - £16.99

The two biggest surprise TV hits of the last ten years have undoubtedly been *Doctor Who* and *The Great British Bake-Off*. Lakeland ('the home of creative kitchenware') has taken inspiration from both to produce some utterly gorgeous *Doctor Who* bakeware, including a Dalek cake mould, a cake pan, a chocolate mould, and cookie cutters.

Cakes made with the silicon Dalek cake mould are bound to take pride of place at many birthday parties. To make the most of the design, detail needs to be picked out in icing and appendages added. Considering how long a cake of this size needs to be cooked and the different depths of mixture, it wouldn't have been a surprise if the mould produced a cake that was either dry or unevenly baked – but through baking alchemy and clever design there are no such problems.

The mould can be used for other things too, such as jelly (although it takes approximately five pints of liquid to fill it to the brim – and attempting to lift a huge wobbly mould full of hot jelly liquid into the fridge can lead to accidents, as I and my clothes and my kitchen floor can unfortunately attest).

The TARDIS cupcake kit contains cake cases and toppers for 24 small cupcakes. Mary Berry, who champions edible cake decorations, probably wouldn't approve of the cardboard toppers (Dalek, K9, Eleventh Doctor, TARDIS), but they're still fun – and could potentially be reused, if treated carefully. The cookie cutters come in either TARDIS and Weeping Angel or Sontaran and Dalek designs. How successful the results are depends on the biscuit mixture used – if it's too sticky it will lose detail, if it's too wet the shapes won't be sustained during baking and if it's rolled too thinly the design won't be stamped deep enough to be easily discerned.

An excellent feature of these cutters, however, is the easy-release mechanism that ensures the biscuit doesn't stick in the mould (and helps leave a good imprint too). The Weeping Angel is the best design as its distinctive shape looks good even if the fine detail is lost, but it's also the most fiddly, with dough often sticking in the narrow gap between skirt and wings. Don't blink – just bite its head off. **JACQUELINE RAYNER**

Doctor Who Costumes

CLOTHING Christys Dress Up
RRP £14.99 – £24.99 each

In 1964, Scorpion Automotives manufactured a Dalek playsuit that most Dalek-mad children would have loved to find under their Christmas tree. Unfortunately they were to be disappointed; the factory, complete with stocks of playsuits, was destroyed by fire. Another manufacturer produced a Dalek costume the following year, but aside from that, young viewers have had to wait until the twenty-first century for opportunities to dress up as their favourite monsters. Of course, children have got on perfectly well in the intervening decades by just sticking out their arms and yelling "exterminate!", but few junior *Who* fans are going to turn up their noses at a proper costume. The Dalek suit is in two parts: a tunic and a balaclava-like headdress, both fastened with Velcro. The Velcro is one of the few problems with the outfit as it keeps sticking to the soft material of the costume, which is not only irritating but also snags the fabric – on the plus side, though, it does mean the suit can be put on and taken off easily. The Dalek's three appendages are also attached with Velcro in case the wearer wants to rearrange them to emulate one of the many reversed photos that have seen print over the years.

The Cyber costume is in three parts: trousers, tunic and head. The trousers are fairly long for the age-range given but otherwise fit well. The 'ear phones' are quite bulky and tend to flop around a bit (they're also fastened with Velcro at the bottom), but the head piece is gathered at the back so there's little risk of it falling off. Unlike the Dalek suit, here the wearer's head is hidden; the only real problem with this costume (and it's not a major one) is that the seams inside are quite large and can obstruct the eye holes if not carefully arranged. But overall these are both well-designed and well-made costumes that should withstand a lot of exterminating and deleting. **JACQUELINE RAYNER**

'Few junior *Who* fans are going to turn up their noses at a proper costume.'

DVD Board Game

GAME Paul Lamond Games
RRP £21.79

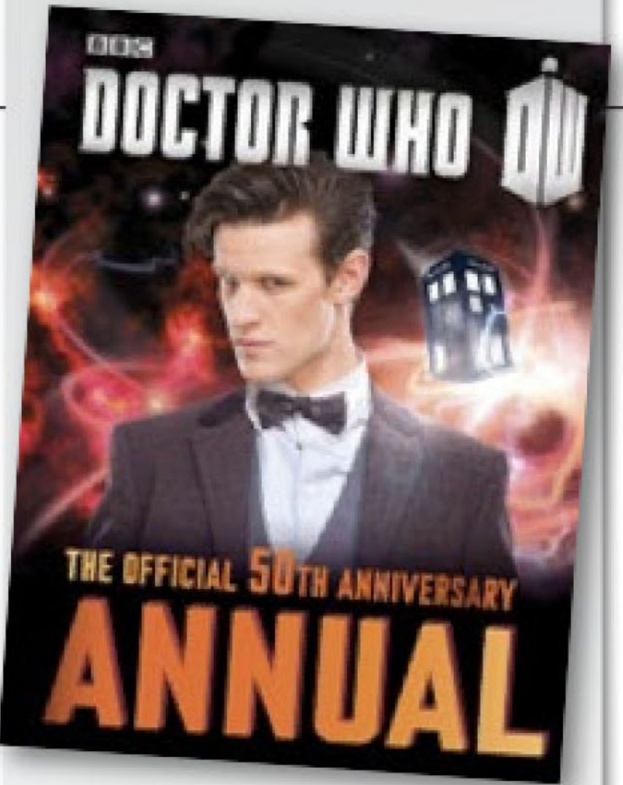
In the *Doctor Who* DVD Board Game, players must answer questions correctly to move their TARDIS playing piece around the board, with the winner being the first one to reach Earth. It's a very simple system – a quick read of the instructions and you're set, there are no overly complicated twists or turns.

A roll of the dice determines whether a player must answer a question from a card or one on a DVD clip (or if there's a choice between the two – who gets to choose isn't specified; we let the player decide what sort of question they wanted to answer), or if they have to obey the instructions on a Time Travel card (*eg* to move forward or backwards on the board). Card questions are from one of six categories: 'The Doctors', 'Companions', 'Time', 'Monsters' or 'Everything', and they don't have a difficulty level but for a DVD question there are three choices: 'Observational', 'Casual' or 'Expert'. Once the level has been chosen a clip from a story is shown, then a question appears on screen and the player is given 15 seconds to answer. The real selling point of this game is that players with different levels of *Doctor Who* knowledge can play together.

The 'Observational' option on the DVD questions produces fairly simple memory questions (*eg* 'What was the Doctor wearing on his head?') – with a combination of this and the 'Time Travel' cards, it's entirely possible for a player to win the game even if they've never watched *Doctor Who* before. The 'Expert' questions aren't perhaps as difficult as the most knowledgeable fans would like, but the 15-second time limit provides an additional challenge, especially for those elusive 'tip of your tongue' answers – and with 50 years' worth of information to refer to even a 'Casual' question can sometimes trip up a fan. The DVD clips appear at random and each card has six questions on it, so theoretically the game could be played many times over without too much duplication of questions.

Based on a number of test games, the DVD clips do appear to be biased towards the Eleventh Doctor's era (and in our games we only had two clips from stories pre-2005), but it was good to see that there were questions on both on-screen events and behind-the-scenes facts. Games don't last too long – perhaps an average of half an hour – so even the non-fans shouldn't get bored. This is one of the most enjoyable *Doctor Who*-themed board games that has been produced, and certainly one of the easiest to play. A winner. **JACQUELINE RAYNER**

DOCTOR WHO
DOCTOR WHO



Christmas Gifts

When it comes to compiling your Christmas wish list of presents, *Doctor Who* fans are very much spoilt for choice this year as there is a massive amount of merchandise to choose from out there.

The *Official 50th Anniversary Annual* (£7.99) sports the Eleventh Doctor and the TARDIS on the cover and features a range of facts, features, puzzles, stories and comic strips within its 64 pages.

There are two choices of the traditional *Official Doctor Who Calendar* (£8.99 each) this year – the first is the Eleventh Doctor themed version, featuring images from his most recent adventures; the second is a special 50th Anniversary version, featuring all 11 Doctors.

Sour Cherry has released a collection of *Doctor Who* jewellery, including *Dalek Earings* (£7.43), a *Cyberman Ring* (£8.93) and *TARDIS Hair Grips* (£8.93).

TARDIS and Dalek *Over The Knee Socks* (£12.95) are available from Toy Zany to keep you warm on the winter nights.

A plethora of official new *Doctor Who* themed T-shirts (from £12.99 each) are available from the BBC shop, including designs inspired by the recently returned stories *The Enemy of the World* and *The Web of Fear*.

You could operate your TV with the *Tenth Doctor's Sonic Screwdriver Universal Remote Control* (£69.95) from The Wand Company. This sonic is a new release following on from the company's successful Eleventh Doctor model and is a beautifully detailed and sturdy model of the original prop as seen on TV.

Meanwhile, the classic children's toy, Mr Potato Head becomes the ultimate 'Extermi-tator' when he dons the indestructible shell of a dreaded Dalek (£15.99) – the Doctor's 'starch' nemesis!

From Balcony Shirts comes the *'Bow Ties are Cool' Tote Bag* (£7.00) in which you can carry round all your other *Doctor Who* presents. And from 21 Century Clothing comes the *TARDIS on Abbey Road Beatles Doctor Who Bag* (£10.00) for the ladies.

A *Doctor Who TARDIS Zip Hoodie* (£43.18 – £44.77) from Old Glory will keep you warm whilst sporting a fab police box design – in TARDIS blue, of course.
JASON MITCHELL

COMING SOON…

Antidote to Oblivion

AUDIO DRAMA Big Finish

WRITTEN BY Philip Martin
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson), Nabil Shaban (Sil), Dawn Murphy, David Dobson (Pan/Lord Mav), Mary-Ann Cafferkey (Cerise)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JANUARY

One of the most popular monsters from 1980s *Doctor Who* is returning on audio. "We were interested in working with the character of Sil again," explains the director of *Antidote to Oblivion*, Nicholas Briggs, "because we felt he was a very strong feature of the Sixth Doctor's reign on TV, so we approached Philip [Martin, Sil's creator].

"He just really knows the territory, and there are all kinds of echoes of his other work there. Thematically, there are links to *Vengeance on Varos*, but there are also plot links to *Mission to Magnus* and his segments of *The Trial of a Time Lord*."

Nabil Shaban returns as Sil. "Nabil arrived with Sil firmly in place. He delights in the role and, I think, is rightly proud of it and his place in *Doctor Who* folklore. Nabil is a very political person, so this script suited him down to the ground, with all its sly political jokes. Nabil had to be restrained from adding to them too much, although many of his unique Nabil ideas are in there. I think the character is appealing and popular because he's one of our archetypal villains. He's mean, he's money-obsessed, he's deceitful and conniving. He's a slimy little so-and-so who's horribly in love with himself. So puffed up, but then so weedy and scared. Deliciously horrible."

Antidote to Oblivion kicks off a new trilogy of stories featuring Lisa Greenwood (*The Hour*) as the Sixth Doctor's newest companion, Flip Jackson, who we last heard from in 2012. "There's definitely a feeling that they've settled into a relationship of sorts," Nick reveals, "but Flip has itchy feet. The Doctor is very affectionate towards her, but is sort of struggling to find what she really wants. He sometimes despairs of her reckless behaviour – and it gets more and more reckless throughout this trilogy.

"Just the thought of Lisa makes me smile. She's all instinct and is very real in the way she does Flip, which means that she does incredible 'real' character things which I don't think I could ever get 99% of other actresses to do in a month of Sundays. The flipside of that is that if there's something that Lisa doesn't get, there is no power on this Earth that can adequately explain it to her. She just looks at me and says, 'Nah, I don't geddit, Dalekface!' and we alter things to fit.

"Even though there's a lot of semi-satirical content in this story," Nick sums up, "there's also a streak of callousness towards the 'gen-pop' or general population that, although it has its basis in other work from Philip, it gets taken to a new level here. It's nice to bring a different narrative voice into Big Finish. It feels like a very authentic slice of Sixth Doctor era writing, but with a modern twist too…" **DAN TOSTEVIN**

DOCTOR WHO
ANTIDOTE TO OBLIVION
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

BUY IT BECAUSE… Nabil Shaban's performance as Sil is unmissable.

WHAT'S IT ABOUT?

The Doctor and Flip land in a London whose pacified population has been driven underground. But the horrors down there are as nothing to what await them at ConCorp HQ, where the slimy Sil is working on a permanent solution to the nation's terminal unprofitability…

The King of Sontar

DOCTOR WHO
THE KING OF SONTAR
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Dan Starkey (Strang), David Collings (Rosato)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 JANUARY

WHAT'S IT ABOUT?

Dowcra base. A Sontaran Assassination Squad closes in on its target, but they will be unable to bring down the invincible Strang. When the TARDIS arrives, the Doctor is set to encounter the greatest Sontaran ever cloned…

You never know quite what you're going to get with the Sontarans. In one story they'll be vicious and warlike, in another they'll be lactating potato-faced butlers. "I wanted to take them seriously this time," says John Dorney, writer of *The King of Sontar*, "because that's what the storyline demanded – it's looking into war and the morality of war, and you can't have characters running around being silly and wacky in that context.

"One of my initial thoughts for this story was 'Sontaran war criminals', and I went down that route for quite a while before realising a Sontaran war criminal would probably just be a pacifist! But it did start me thinking, and I remember driving down to Kent with [fellow Big Finish writer] Jonny Morris for one of the Tom Baker recordings and talking through stuff.

"I wanted one particular solid antagonist Sontaran – I think *Doctor Who* always works best when there is a proper villain figure – and this idea came up in conversation of a faulty cloning vat, meaning one entire vat has been condensed into one absolute badass Sontaran, who is several hundred times more mental and tough than any of the others. Basically very arrogant, very cocky, very sure of his innate superiority – as you would be! – so he's sort of 'condensed Sontaran'. He's not necessarily entirely keen on Sontar itself, and isn't necessarily doing the usual Sontaran plans…"

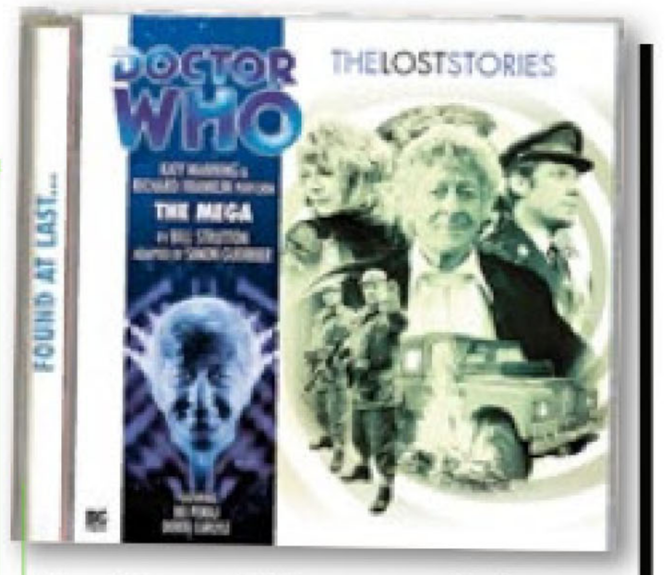
The story features the Fourth Doctor and his companion Leela, whose savage background would seem to make her a perfect fit for a Sontaran story. "That's one of the things that was interesting to explore," nods John, "but it does give you a very obvious difficulty, because Leela does appear to meet the Sontarans for the first time in [1978 TV story] *The Invasion of Time*, which is her last story. I didn't want to do a cop-out to get around that, so there is no memory wipe or anything like that, but it does make perfect sense within the story that she reacts the way she does on TV.

"When you've got an actress as good as Louise and a character as good as Leela, you have to have at least one blistering scene where you get to show her off, because you can, and she'll be brilliant. She does a terrific job with it in this one, I think…" **DAN TOSTEVIN**

BUY IT BECAUSE… It features the Fourth Doctor and Leela against the toughest Sontaran ever!

> **"This is one badass Sontaran, who is several hundred times more mental than the rest…!"**

The Mega



AUDIO DRAMA Big Finish

WRITTEN BY Bill Strutton, adapted by Simon Guerrier
PERFORMED BY Katy Manning and Richard Franklin
FEATURING The Third Doctor, Jo Grant and Mike Yates
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 DECEMBER

The final *Lost Stories* release is something rather unusual.

"It doesn't feel like any other *Doctor Who* of the time," explains Simon Guerrier, who's adapted Bill Strutton's original 1970s television pitch for audio. "It's very like an ITC sort of series. They go off to Eastern Europe – as I was writing it, I could see it all being done with stock footage. I watched and rewatched *The Mind of Evil*, and I was going 'If they had made this on TV, what would they have done with it? How would it have looked? How would it have felt? What's the tone of it? How adult can you go? How topical can you go?', and that's how I worked the logistics of it – but there were bits where I had to take the whole thing apart in my head and put it back together again! It's like an episode of *The Avengers*, with the Doctor disappearing off to Eastern Europe to solve the problem!"

The other challenge was extrapolating detail from Strutton's original documents, which were sometimes nebulous. "It was an outline, ten or 12 pages long, that was divided into six episodes – which each had individual titles – and that was it," explains Simon. "The thing I had to work quite a lot on was the bits in the outline where it said 'and then this happened', and you're going 'hang on, how have you got from A to B?!'"

To make sure Simon developed the outline in the same way the production team in the 1970s would have done if *The Mega* had been made for TV, he researched the philosophy of a legendary script editor. "I looked at a whole bunch of old interviews with Terrance Dicks. I was looking for anything that gave me an insight into how they would have gone about things, and what they would have picked up on in a script – 'What would Terrance Dicks do in this situation?' You're getting closer to how it would have been."

Bill Strutton's only other *Doctor Who* work was the ambitious and uniquely alien 1965 serial *The Web Planet*. "They're very different stories," observes Simon. "Both of them deal with an alternative perspective on things – with the aliens in *The Web Planet* and *The Mega*, part of the problem is a culture clash. The Doctor has to work out how they see things before he can solve what's happening. There's an effort to make the Mega very alien and very strange, rather than just monsters who invade or attack – there's a way of thinking behind them – which I think is very like *The Web Planet*. But it's such a different show.

"The basic idea is there's protests in the UK about the army developing new weapons of mass destruction, and the Doctor and Jo go to a presentation to find out about them. Aliens called the Mega decide these weapons are too horrendous, and there's a nice little dilemma that the Doctor gets stuck into…" **DAN TOSTEVIN**

BUY IT BECAUSE… It's the last ever instalment of an important and consistently surprising series.

WHAT'S IT ABOUT?

When an assassination follows the first demonstration of a deadly new weapon, it appears that an alien race has fired the opening salvo in a new war – a war… for peace. But is that truly their intent? The Doctor is unsure. The answer lies deep in the heart of a distant country…

Trial of the Valeyard

DOCTOR WHO
TRIAL OF THE VALEYARD
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes and Mike Maddox
STARRING Colin Baker (the Sixth Doctor), Michael Jayston (the Valeyard), Lynda Bellingham (the Inquisitor)
RRP Free – only available to subscribers
RELEASED 31 DECEMBER

In a 14-part epic which made up the entirety of *Doctor Who's* 1986 TV series – *The Trial of a Time Lord* – the Sixth Doctor was put on trial by his own people, with a mysterious villain called the Valeyard as his prosecutor. This month, a new adventure brings the characters back together… but with a twist.

"It's the Inquisitor, the Valeyard, and the Doctor back in the courtroom together, going at it hammer and tongs," confirms Mike Maddox, co-author of *Trial of the Valeyard*, "but this time the Valeyard and the Doctor have swapped seats: the Valeyard is in the dock. The three of them together are such larger-than-life characters – it's just too much fun not to do!" Its screen counterpart used the trial sparingly, as a framing device, whereas *Trial of the Valeyard* is "a proper courtroom drama," explains Mike. "It's *Twelve Angry Men* – or Three Angry Time Lords!

"We don't have all the background real-life things they had," Mike adds, "so Alan [Barnes, co-writer] and I were able to come up with a story we wanted to tell and see it all the way through, whereas *The Trial of a Time Lord* was complicated by people leaving and walking out, and [writer] Robert Holmes' death, and all of that."

On screen, the Valeyard was described as an amalgamation of the Doctor's dark side, from much later in his life. "'What if Superman went bad?' is a fairly standard trope – a distillation of all the darkness in the Doctor made flesh is quite fun to look at," observes Mike, "but does that mean he's not the Doctor, and you've taken loads of his bad thoughts and made a person? Has he regenerated, and all the good stuff's not in him any more? Or does it mean something dreadful has happened and the Doctor has become so horrible he's stopped calling himself 'the Doctor'? We had to play with this idea: what is the Valeyard?"

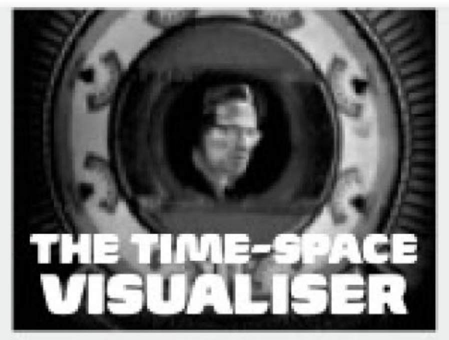
How far does *Trial of the Valeyard* go in terms of answering that question? "We took a deep breath and just plunged into it: we've decided what he is, and that gets explained in the story." On paper, the Valeyard might seem like more of a clever concept than an actual character; in practice, and with the chance to pin down his background, what was it like building a story around him? "I loved writing for him," Mike enthuses. "I quite like writing for the Sixth Doctor, because he's quite opinionated and shouty at times, and the Valeyard is sometimes quite close to that in terms of being very forthright, very convinced by what he's saying. It's great fun to have two characters who will quite deliberately antagonise each other – at no point are they ever going to seek to build a rapport, or sympathise or try to understand each other. Every bit of self-loathing, every bit of himself the Doctor might not like, is standing there right in front of him!" **DAN TOSTEVIN**

BUY IT BECAUSE… It's a reunion fans have waited over 25 years for.

WHAT'S IT ABOUT?

Transported aboard the Time Lords' orbiting courtroom, the Doctor once again encounters the Valeyard, an amalgamation of the darker sides of his nature. This time, however, the Valeyard is the defendant – and the Doctor is his council for the defence!

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.



THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon…

DECEMBER

THURSDAY 19
MAGAZINE
- DWM *The Missing Episodes: The Second Doctor Volume 2* Panini £6.99

MONDAY 30
CD – AUDIO DRAMA
- *Afterlife* by Matt Fitton [Seventh Doctor, Ace and Hex] Big Finish £14.99
- *The Mega* by Bill Strutton and Simon Guerrier [Third Doctor, Jo, Yates] Big Finish £16.99 See p 91

CD – AUDIO READING
- *The Dying Light* by Nick Wallace [Second Doctor, Jamie and Zoe] Big Finish £8.99

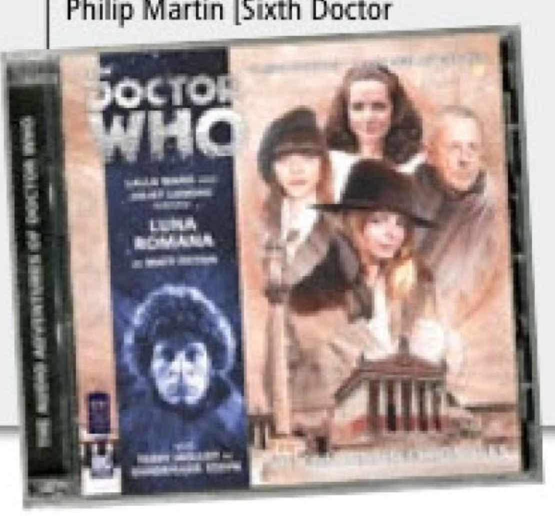
JANUARY

THURSDAY 9
MAGAZINE
- **DWM 469** Panini £4.99

MONDAY 20
DVD
- *The Moonbase* by Kit Pedler [Second Doctor, Ben, Polly, and Jamie] BBC DVD £20.42

FRIDAY 31
CD – AUDIO READING
- *Luna Romana* by Matt Fitton [Fourth Doctor and Romana] Big Finish £12.99

CD – AUDIO DRAMA
- *The King of Sontar* by John Dorney [Fourth Doctor and Leela] Big Finish £10.99 See above
- *Antidote to Oblivion* by Philip Martin [Sixth Doctor and Flip] Big Finish £14.99 See above
- *Trial of the Valeyard* by Alan Barnes and Mike Maddox [Sixth Doctor] Exclusive release, free to Big Finish subscribers only See page 91



FEBRUARY

THURSDAY 6
MAGAZINE
- **DWM 470** Panini £4.99

MONDAY 24
DVD
- *The Web of Fear* by Mervyn Haisman and Henry Lincoln [Second Doctor, Jamie and Victoria] BBC £20.42

FRIDAY 28
CD – AUDIO DRAMA
- *Dark Eyes 2* by Nicholas Briggs [Eighth Doctor and Molly] Big Finish £20.00

DOCTOR WHO
WEB OF FEAR

- *White Ghosts* by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99
- *The Brood of Erys* by Andrew Smith [Sixth Doctor and Flip] Big Finish £14.99

CD – AUDIO READING
- *The Sleeping City* by Ian Potter [First Doctor, Ian, Barbara and Vicki] Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and books!

WIN!

DOCTOR WHO DVD BOARD GAME

Available now from Paul Lamond Games is the exciting new *Doctor Who* DVD Board Game. Players must test their *Doctor Who* knowledge and observation skills against their friends and save the Earth from destruction. Advance your TARDIS around the board answering questions on cards and from the DVD which features clips from the TV series. Special Time Travel Cards can be used to make leaps in space and time around the game board. The winner is the first player to land their TARDIS on the Earth in the centre of the game board.

The *Doctor Who* DVD Board Game is for two or more players or teams and suitable for ages eight and up. It costs £24.95, and we have **FOUR** copies of the game to give away to **DWM** readers. To be in with a chance of winning one for yourself, just answer this question:

What game did the Doctor play in *The Five Doctors*?

- A The Game of Rassilon
- B The Puzzle of Omega
- C The Conundrum of Flavia

Phone **09011 542 221** to enter, or post your entry to the address below, starting with these wise words: "IT'S A GAME WITHIN A GAME."

WIN!

THE SNOWMEN SOUNDTRACK CD!

There's a double helping of Christmas on the new *Doctor Who* soundtrack CD from Silva Screen which presents the scores from the 2011 and 2012 *Doctor Who* Christmas Specials, *The Doctor, the Widow and the Wardrobe*, and *The Snowmen*. The CD features a total of 32 tracks of Murray Gold's music, conducted by Ben Foster and featuring the Crouch End Festival Chorus. Tracks include *Madge's Theme, Flying Home for Christmas, A Voice in the Snow, Psychotic Potato Dwarf* and *Sherlock Who?* Plus, the CD comes with a reversible cover – one for each Christmas Special.

The soundtrack album is out now from Silva Screen. You can buy it on CD for £9.99, and it's also available to download for £7.99. We have **TEN** copies of the CD version to offer to **DWM** readers who can tell us the answer to the following tuneful question:

What musical instrument did the Second Doctor occasionally play during his adventures?

- A A flute
- B A recorder
- C A saxophone

Phone **09011 542 222** to enter, or post your entry to the address below, starting with this tune: "TWINKLE, TWINKLE, LITTLE STAR."

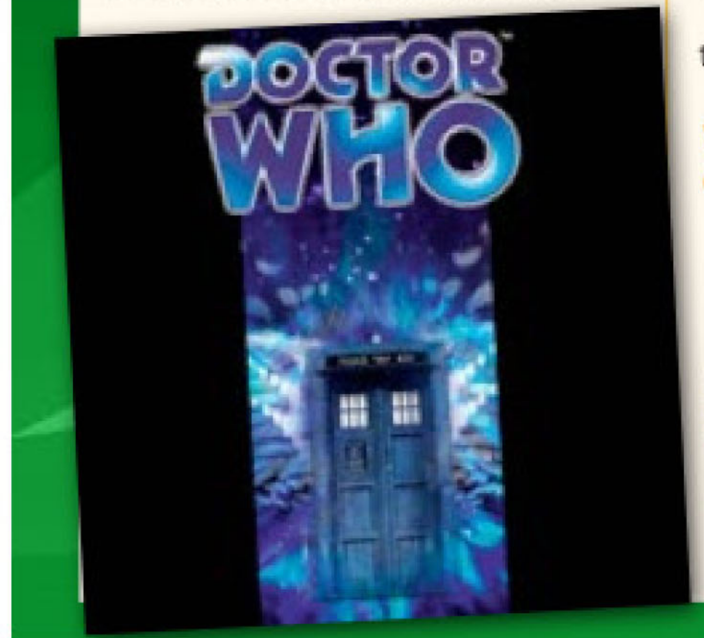
WIN!

£500 OF BIG FINISH DOWNLOADS!

As it's Christmas time, our good friends at Big Finish Productions have given us a fantastic prize of **£500** worth of downloads to offer to our readers. The lucky winner will be able to 'spend' their virtual prize money on any of the hundreds of *Doctor Who* audio dramas and talking books that are available to download.

Big Finish has been producing brand new *Doctor Who* adventures since 1999 and its titles include full-cast audio dramas featuring Doctors Four through to Eight, all played by the original TV actors. The first three Doctors are also well represented in *The Companion Chronicles* series of talking books, performed by actors who played the Doctor's companions in the TV series. Plus there are many spin-off series featuring popular characters and monsters from the TV show, in brand new stories.

To be in with a chance of winning this amazing prize, just answer this:



What device that uses sound does the Doctor regularly use?

- A Sonic Screwdriver
- B Audio Probe
- C Noise Hammer

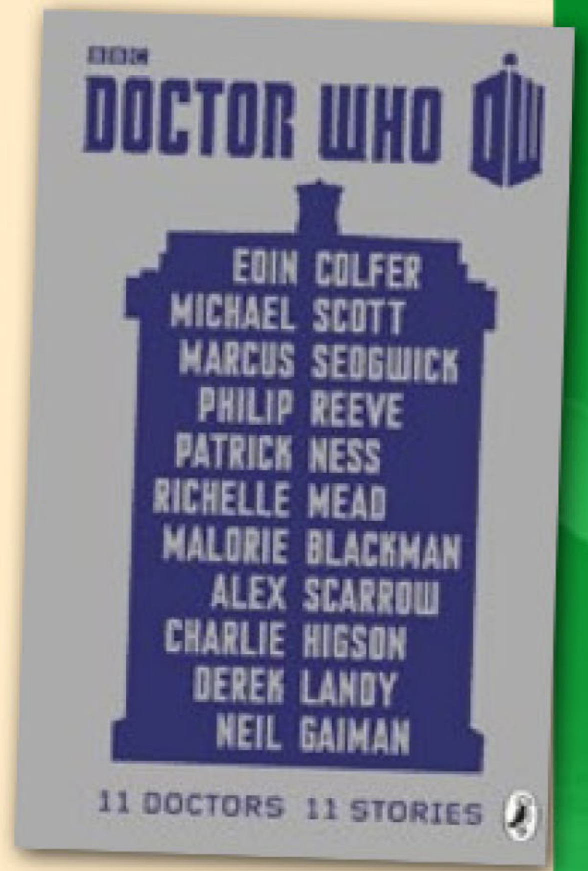
Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with: "THAT SOUND MADE YOU SEE WHAT YOU FEAR MOST."

WIN!

11 DOCTORS, 11 STORIES BOOK!

Following its monthly release of eleven *Doctor Who* ebook novellas, Puffin has collected all 11 stories together and is publishing them as a paperback anthology entitled *11 Doctors, 11 Stories*. As the title suggests, there is a story for each of the first 11 Doctors, and each one has been written by a prominent children's author, including Eoin Colfer, Michael Scott, Marcus Segdwick, Philip Reeve and, for the Eleventh Doctor's concluding tale, Neil Gaiman.

Thanks to Puffin, we have **TEN** copies of the book to give away absolutely free. One could be yours if you are able to answer the following question:



What classic novel was the Doctor seen reading in the 1996 TV Movie?

- A *War of the Worlds*
- B *The Time Machine*
- C *50 Shades of Grey*

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with the Tenth Doctor's assertion: "BOOKS! BEST WEAPONS IN THE WORLD."

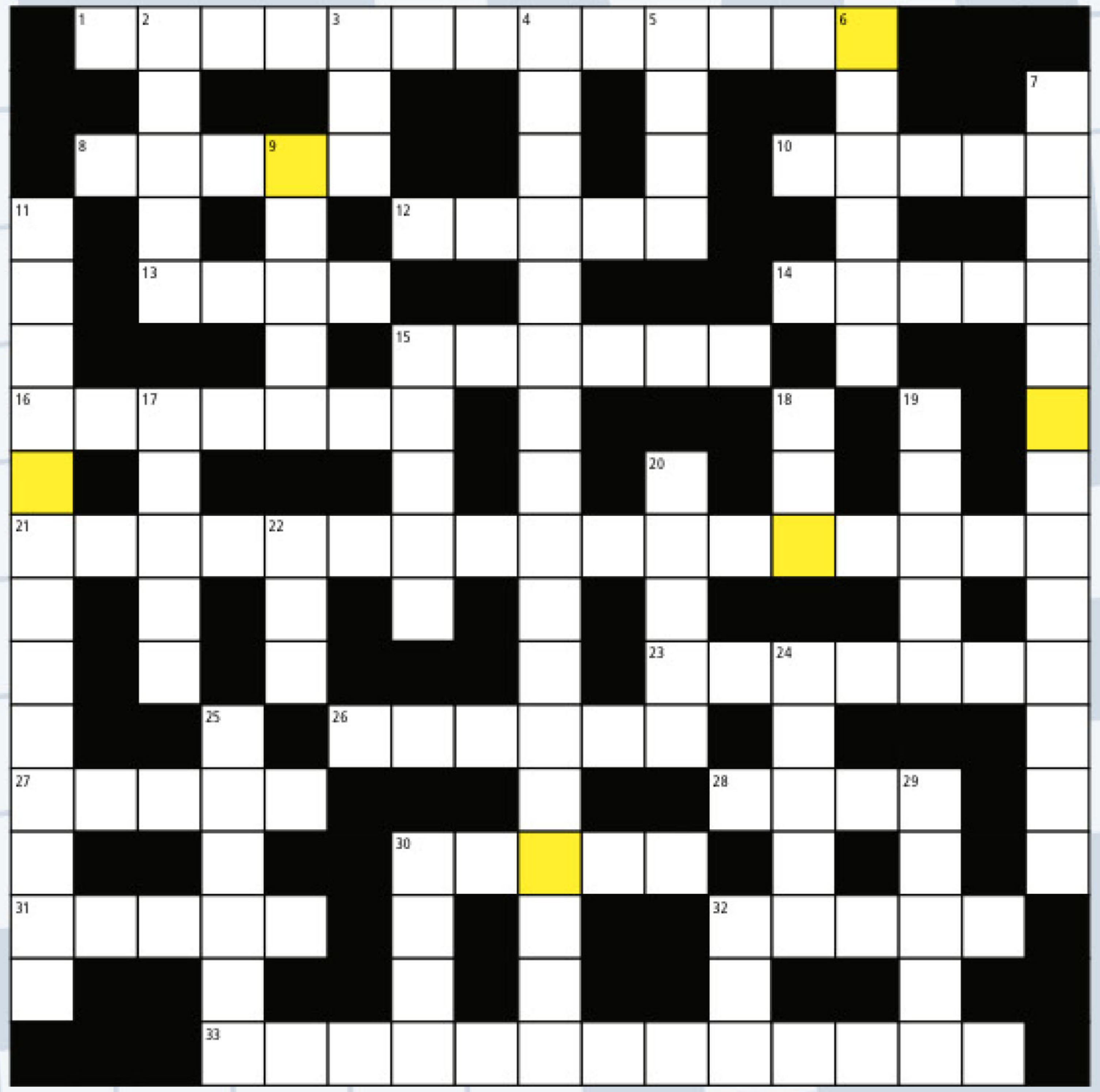
HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 12 December 2013 and close at midnight on Wednesday 8 January 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 468, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 11 January 2014.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Think you know your Ohica from your Ohila? Then why not pit your wits against this puzzle?



WIN!

AN ADVENTURE IN SPACE AND TIME DVD!

Take a trip back to the origins of *Doctor Who* in *An Adventure in Space and Time*! This dramatised account focuses on some of the key players responsible for the creation of *Doctor Who*, including First Doctor William Hartnell, played by David Bradley. The DVD is priced £20.42 and thanks to BBC Worldwide we have **FIVE** DVDs to give to the readers who can complete the prize crossword and rearrange the letters in the squares to form an alien race that the Doctor has recently encountered on more than one occasion.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with this: "IT ALL STARTED OUT AS A MILD CURIOSITY IN A JUNKYARD."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 12 December and close at midnight on Wednesday 8 January 2014. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 11 January.

ACROSS

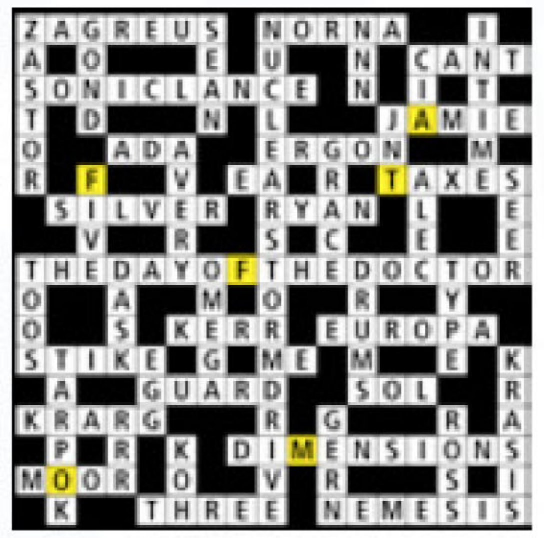
1 Part of newspaper headline seen outside Charing Cross Underground station (6,7)
8 Surname of an actor who played one of the Doctor's companions (5)
10 (and 18 Down) Broadcast *The Paradise of Death* and *The Ghosts of N-Space* (5,3)
12 Original format planned for the release of *The Dark Dimension* (5)
13 Surname of an actor who played one of the Doctor's companions (4)
14 Alias of the Master (5)
15 Ally of the Doctor played by two actors (6)
16 Directors Fergusson, Briant or Kerrigan (7)
21 Matt Smith or, perhaps, David Tennant (3,8,6)
23 (and 27 Across) Force that was felt on one of the moons of Delta Magna: *The* – (5,2,5)
26 One of Lupton's associates (5)
27 See 23 Across
28 Station governed by the L1 robot (4)
30 The Doctor found him dead in a cupboard at Cranleigh Hall (5)
31 Kaled general (5)
32 An Ice Warrior (5)
33 The result of polution caused by Global Chemicals (3,5,5)

DOWN

2 Sol Three in Mutter's Spiral (5)
3 The gateway to E-Space (1,1,1)
4 How Co-ordinator Engin described the Doctor (9.8)
5 (and 6 Down) Organisation beseiged by the Weed Creature (4,3,3)
6 See 5 Down
7 Part of newspaper headline seen outside Charing Cross Underground station (9,4)
9 _____ Thura – home planet of Meglos (5)
11 Agamemnon, Odysseus and Achilles for example (3,4,6)
15 (and 30 Down) Vision mixer on early episodes of *Doctor Who* (5,4)
17 Morgaine claimed she could always beat the Doctor at this (5)
18 See 10 Across
19 The means by which the Bowie Base colonists were possessed (5)
20 The Doctor and Rose had these after the end of the world... (5)
22 A companion of the Doctor (3)
24 Soldier who battled the Great Intelligence (5)
25 Gangers – *The* ______ *People* (6)
29 Gia Kelly's assistant (5)
30 See 15 Down
32 Something you're not allowed to be on Terra Alpha (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MOFFAT

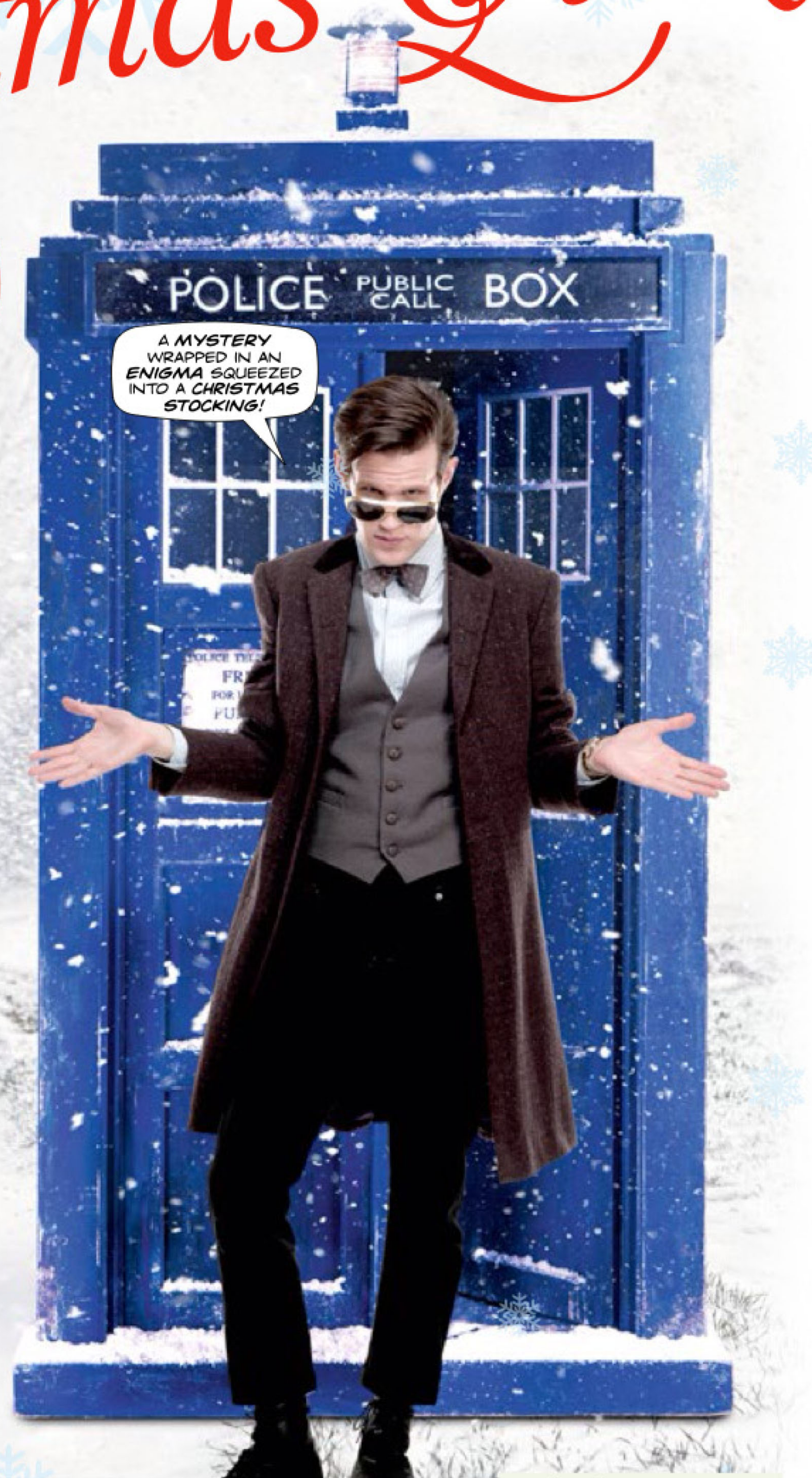
The Watcher's Fiendishly Festive... Christmas Quiz

Goodness me, my little glitter guns – what a fabulous year it's been. And what a lot of quizzing we've already done. Only four weeks ago I was inviting you to scratch your heads over my special Anniversary Quiz (the answers for which can be found on page 96), and now it's time to focus the mince pies on something a little more traditional. How traditional? I'll tell you how traditional. Alarmingly enough, what you see splattered across these pages is the fifteenth consecutive Watcher's Christmas Quiz. Back when this madness began, there was no *Doctor Who* on television – come to think of it, there was no *Doctor Who* on DVD either. In those days we had to make do with simpler, more innocent pleasures. We had no iPhones, no Lady Gaga, no *I'm a Celebrity*, no YouTube, no Twitter. George W Bush had yet to 'win' his first presidential election, and David Cameron had yet to 'chillax' his way into the House of Commons. Back then, only icons were described as 'iconic', and nothing in the history of recorded time had ever been judged to be 'totes amazeballs'. To cap it all, we didn't even have BBC Four, which in turn means that **DWM** readers knew all about fiendish 'connection' questions long before Victoria Coren turned up to make them fashionable. Talking of which: what connects the first episode of *The Crusade*; a Martian virus; Captain Briggs and Nurse Crane; and the key to Sutekh's prison? Yes, I know. Far too easy, right? (Unless, of course, you don't watch *Only Connect* – in which case you really should, and not only to enable you to unpick that question).

And so, my little horned vipers, it's time to unwrap this year's intriguingly shaped package of seasonal mindbenders. And it's not just for fun – as usual, we have some glittering prizes. The five highest-scoring entries will be rewarded with a year's free **DWM** subscription. To be in with a chance, simply send your answers to the editorial address on page 11, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. The closing date is 5 January 2014, otherwise known as Twelfth Night. Or what you will.

Right then. Are you sitting comfortably? Pour yourself a glass of something nice, arm yourself with a bowl of nuts, and let's get cracking. And a very Merry Christmas to all of you at home!

The Watcher


A MYSTERY WRAPPED IN AN ENIGMA SQUEEZED INTO A CHRISTMAS STOCKING!
POLICE PUBLIC CALL BOX

CLUES **1** *It's about what you see.* **2** *It's about a late arrival.* **3** *It's about poetry.* **4** *It's about actors.* **5** *It's timey-wimey.*

CONNECTIONS

What connects the following? (If you need a bit of help, you can find some extra clues upside-down at the bottom of page 94.)

1 I. M. Foreman; the Australasian Zone; the M3 Variant; Professor Stahlman; Professor Kellman?
2 *Revenge of the Cybermen; The Seeds of Doom;* and, until very recently, *Terror of the Zygons*?
3 The Doctor in *Doctor Who and the Silurians*; the Doctor in *Ghost Light*; and, as of very recently, Harry in *Terror of the Zygons*?
4 *Planet of Giants*; *The Rescue*; *Four to Doomsday*; *Kinda*; the TV Movie; and no other stories from the twentieth century?
5 Tegan's cocktail; Gabriel Sneed's light fittings; Mrs Gillyflower's hymnbook?

FAMOUS LAST WORDS

Give or take the occasional "Aaargh", the following are the last words of which doomed characters from the 2013 series?

6 "We must get to the bottom of this dark and queer business, no matter what the cost."
7 "The first people in the world to discover a genuine, living –"
8 "Activate!"
9 "Life's too short to wait."
10 "That's my girl."

FAMOUS FIRST WORDS

By way of balance, these could come from anywhere except the 2013 series. The following are the first words spoken at the beginning of which *Doctor Who* stories?

11 "Come on, lads! Come on, keep it moving!"
12 "Out of my way!"
13 "Check!"
14 "Good heavens!"
15 "Gently!"

CLARA'S ANAGRAMS

Unscramble the *Doctor Who* story titles.

16 Clara stirs mocha.
17 Clara the mistletoe key.
18 Clara vomits no ferns.
19 Clara newly met Doc.
20 Clara befriends fiery-toothed Slitheen.

CORRIDORS OF POWER

Who, in the same office:

21 Was unable to address the annual meeting of the Historical Monuments Preservation Society?
22 Died a valiant death after making first contact?
23 Preceded Shakespeare and the Beatles?
24 Lived just long enough to regret accepting the offer of a lift?
25 Considered lifting the prohibition of amusement?
26 Was deleted after refusing an upgrade?
27 Had some staying power – very different from the fellows nowadays?
28 Changed course after receiving a transmission from Peri?
29 Admitted that researchers have a tendency to disappear?
30 Had an all-important security pass for Stanbridge House?

DOKTOR VON WER

Identify the *Doctor Who* stories – and, for a bonus point, explain what's going on.

31 *Planet of the Dead.*
32 *The House of a Thousand Horrors.*
33 *The Amulet.*
34 *Death on Tiptoe.*
35 *Einstein Times Two.*

WORLD WIDE WEB

Besides the obvious fact that they're consecutive Troughton six-parters, this year's sensational archive recoveries *The Enemy of the World* and *The Web of Fear* have a lot in common. Your mission is to find, in each story:

36 A guest actor from *Hancock's Half Hour*.
37 A Fang Rock lighthouse keeper.
38 A film clip later re-used in another *Doctor Who* story.
39 An actor who went on to write an episode of *Blake's 7*.
40 An actor who later returned to *Doctor Who* in another role, only for his performance to go untransmitted.

TITLE TATTLE

Cue titles...

41 Although first mentioned in *An Unearthly Child* and in hundreds of episodes since, what made its titular début in 2013?
42 The Ninth Doctor has two; the Tenth Doctor has a whopping six; but the Eleventh Doctor only has one. What are they?
43 The First, Eighth and Ninth are the only Doctors to miss out on which classic three-word suffix?
44 What title connects a frosty old Cyberman story with a watery new Ice Warrior story?
45 Which 2013 episodes might be said to echo (a) a trip to a haunted house; (b) a terrible death toll; (c) the start of an epic?

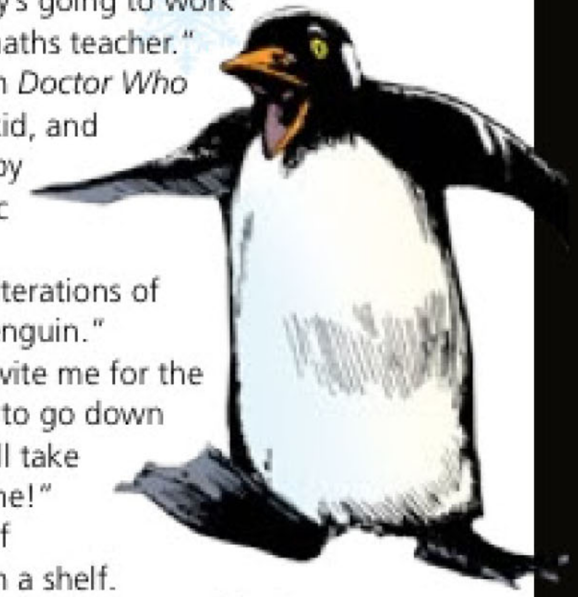
SORRY, BUT YOU'RE ABOUT TO MAKE A BIG MISTAKE...

QUOTES OF THE YEAR

And finally, 20 quotes from 20 different people. Who could you find quoted as follows in DWM during 2013?

46 "Generally what I've learnt is, if anything is weird, it's good for *Doctor Who*."
47 "I was having a conversation recently with Tom Baker and Sylvester McCoy. If anybody could hear, what we were actually talking about was comfy shoes. And bird feeders."

48 "I'm a complete fraud. At some point, somebody's going to work out that I'm a maths teacher."
49 "I used to watch *Doctor Who* religiously as a kid, and I was obsessed by the **DWM** comic strip. I would draw endless reiterations of Frobisher the penguin."



50 "If they don't invite me for the 50th, I'm going to go down to Cardiff and I'll take the gang with me!"
51 "I saw a piece of masking tape on a shelf. I looked up and it said '*Doctor Who*'. And I thought, that looks interesting!"
52 "I once won a recipe competition run by the BBC and Zanussi, the electrical appliance people. Antonio Carluccio was the judge. I got a long weekend at the Cipriani Hotel in Venice. And a fridge."
53 "Looking back to when I was five years old, I was evacuated into the Chiltern hills, and I remember dancing around this damson tree casting spells."
54 "The thematic bucket of vomit that I've been chained to since I was about nine, is the moral complexity of anti-heroism."
55 "By the time I got really frightened, I was already strapped into the rollercoaster seat."
56 "It was a real kick in the teeth. It could never have worked in that format. It was awful at every level."
57 "It was a real slap in the face. Personally, I think the finished result just proved they couldn't do it anyway."
58 "The place was dominated by testosterone... Oh yes, men were men - and women were secretaries."
59 "I am delighted to be playing again that amazing, inexplicable, wayward boy."
60 "He's a Liverpool boy, isn't he, I think? He's very quick-witted, you know."
61 "It's something I can tick off now – you know, I've worked with the old bugger! He's fantastic."
62 "The other thing that stood out for me was that he had fantastic shoes."
63 "It's not really much different from planning in your bedroom what would be a really cool alliance between Tobias Vaughn and the Krotons."

64 "I had people lining up to tell me it was idiocy."
65 "Here is a bit of advice. Don't be afraid to stand out. Don't be afraid to be memorable." **DWM**

The Watcher's 50th Anniversary Quiz Answers!

So, how did you do in our anniversary brain-teaser? Eyes down as all is revealed...

1963 William Hartnell's performance as 'Dad' Johnson in Lindsay Anderson's 1963 film *This Sporting Life* was instrumental in his being offered the role of the Doctor; and the film's cast also features George Sewell, who later played Mr Ratcliffe in *Remembrance of the Daleks*.

1964 Crossing Westminster Bridge (In *The Dalek Invasion of Earth* and *Rose*).

1965 An episode entitled *Invasion* (the fifth episode of *The Web Planet* and the first episode of *Invasion of the Dinosaurs*).

1966 Dodo's *Doctor Who* screen début (in *Bell of Doom*, the final episode of *The Massacre of St Bartholomew's Eve*) was filmed on Wimbledon Common, famous as the fictional haunt of the Wombles, whose 1970s TV adventures were narrated by Bernard Cribbins, who made his *Doctor Who* screen début in *Daleks: Invasion Earth 2150 AD*. Simple!

Cribbins!

1967 Shooting in Wales (respectively in *The Abominable Snowmen*, *The Green Death*, *The Masque of Mandragora*, *The Pirate Planet*, *The Five Doctors*, *Delta and the Bannermen*, and every episode from *Rose* onwards).

1968 The sonic screwdriver (introduced in *Fury from the Deep*; destroyed in *The Visitation*; resurrected in the 1996 TV Movie; and ubiquitous from *Rose* onwards).

1969 Until 2011, *The Space Pirates* Episode One held the distinction – by several minutes – of having the longest opening sequence before the Doctor appears: the TARDIS doesn't arrive until fully 14½ minutes into the episode, and the Doctor doesn't emerge for another 30 seconds. This unusual record was finally broken by *A Good Man Goes to War*, in which the Doctor doesn't appear for the first 19 minutes (although we do glimpse his shadow at around the 15-minute mark).

1970 Derrick Sherwin's appearance as the UNIT car park attendant in *Spearhead from Space* can be filed alongside cameos by two subsequent *Doctor Who* producers: Philip Hinchcliffe's face is among those featured in the mind-bending contest in *The Brain of Morbius*, while John Nathan-Turner makes a fleeting appearance in *Arc of Infinity*'s Amsterdam footage.

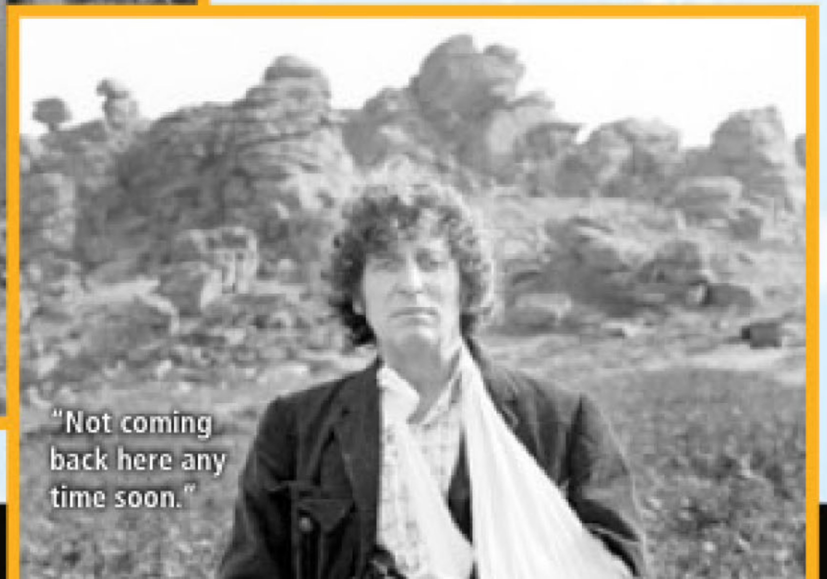
1971 A church (in *The Dæmons* and *The Awakening*).

1972 Atlantis (according to *The Underwater Menace*, *The Dæmons* and *The Time Monster*).

1973 Serendipity! An important plot buzzword in the last episode of *The Green Death*, it became the title of the arts-and-crafts series presented by Katy later the same year.

1974 To Dartmoor (and, specifically for a bonus point, to Hound Tor on Dartmoor): it provided a principal location for both *The Sontaran Experiment* and the BBC's 1982 adaptation of *The Hound of the Baskervilles*, which was produced by Barry Letts and starred Tom Baker as Sherlock Holmes.

Dodo: on the look out for Wombles.



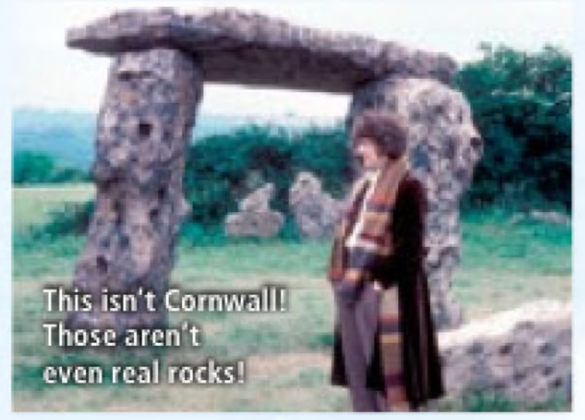
"Not coming back here any time soon."

1975 The insignia of the Guardians of Voga, seen adorning the décor and uniforms of Vorus and his lackeys in *Revenge of the Cybermen*, was recycled a year later in *The Deadly Assassin*, where it became the Prydonian Seal. By the time of *The Five Doctors* it was 'the Seal of Rassilon' – but whatever it's called, it's that famous Time Lord symbol which continues to appear in the series today.

1976 On the LP *Doctor Who and the Pescatons* (featuring a malignant seaweed destroyed by amplified sound, and inexplicably penned by *Fury from the Deep* author Victor Pemberton), Tom Baker's Doctor unexpectedly whips out a piccolo and begins tootling away. "I always play the piccolo when I'm nervous," he claims. Notwithstanding this questionable use of the word 'always', the first episode of *The Power of Kroll* finds the Fourth Doctor fashioning a homemade reed-pipe through which he proceeds to discourse most eloquent music that sounds uncannily like an overdubbed flute.

1977 In *The Invisible Enemy*, a hospital receptionist at the Bi-Al Foundation asks Leela if Gallifrey is in Ireland. A year earlier, the Doctor is asked the same question by a hospital doctor in *The Hand of Fear*. Both stories are the work of *Doctor Who* legends Bob Baker and Dave Martin.

1978 Go to Cornwall (*The Stones of Blood* is set in Cornwall, but the locations were actually shot in Oxfordshire; whereas *The Smugglers* and *Colony in Space* feature location filming in Cornwall itself).



This isn't Cornwall! Those aren't even real rocks!

1979 Go to Paris (in *City of Death*, *The Reign of Terror* and *The Massacre of St Bartholomew's Eve*).

1980 Madam Tussaud's, where Jon Pertwee appeared on location for *Spearhead from Space*, and where a waxwork figure of Tom Baker's Doctor became the star attraction of the *Doctor Who Experience* exhibit in 1980.

1981 A spin-off drama (*K9 and Company*, *Torchwood*, and *The Sarah Jane Adventures*).

1982 Part Four of *Earthshock* remains the only episode whose closing titles were rolled in silence.

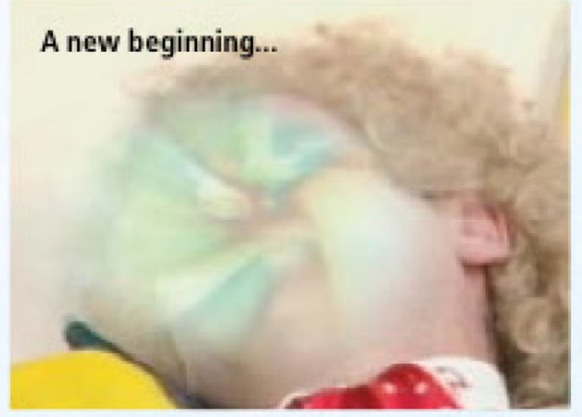
1983 Rassilon (first mentioned in *The Deadly Assassin*, and first seen in *The Five Doctors*).

1984 The word 'incarnation': it had appeared regularly in *Doctor Who* novelisations since the mid-1970s, but was uttered on screen for the first time by Colin Baker in *The Twin Dilemma* Part One.

1985 A hovering Dalek (in *Revelation of the Daleks* Part Two).

1986 From *The Trial of a Time Lord* until the end of the 1980s, all of *Doctor Who*'s location work was shot on OB videotape rather than on film. (Prior to this, videotaped location work had appeared only in *Robot*, *The Sontaran Experiment*, *The Seeds of Doom*, *The Stones of Blood*, and parts of *The Talons of Weng-Chiang*, *The Invasion of Time* and *Warriors of the Deep*.)

1987 The Doctor's regeneration (in the opening scene of *Time and the Rani*).



A new beginning...

1988 Queen Elizabeth II (in *Silver Nemesis*, *The Idiot's Lantern* and *Voyage of the Damned*).

1989 The Daleks and the Cybermen, who appeared together on stage in the touring play *Doctor Who: The Ultimate Adventure*, 17 years before their first televised face-off in *Army of Ghosts/Doomsday*.

1990 K9 (in the BBC's educational show *Search Out Science*).

1991 Virgin Publishing's range *Doctor Who: The New Adventures* began with the publication of *Timewyrm: Genesys*. Variations on 'The Doctor and Jo/Sarah/Romana/etc were on their way to new adventures' provide the final sentences of many of Terrance Dicks' classic novelisations.

1992 The dread phrase "Resistance is useless!" uttered by a Dalek in the second instalment of *The Dalek Invasion of Earth* and later famously lampooned by Douglas Adams in *The Hitchhiker's Guide to the Galaxy*, became the title of a BBC documentary about *Doctor Who*.

1993 She had to perform with her arm in a sling owing to a broken bone (in *Dimensions in Time*; Tom Baker underwent a similar ordeal in *The Sontaran Experiment*).

1994 Jon Pertwee's (in the radio serial *The Ghosts of N-Space*).

1995 Kate Lethbridge-Stewart, who was first seen in the spin-off video drama *Downtime*, before making her début in *Doctor Who* proper in *The Power of Three*.

1996 Jelly babies (last seen in Part One of *The Horns of Nimon*).

1997 *Tooth and Claw* was the title of a **DWM** comic strip before later becoming the title of a TV episode (it derives from 'Nature, red in tooth and claw', a famous line from *In Memoriam* by Alfred, Lord Tennyson).

1998 Big Finish Productions released its first *Bernice Summerfield* audio dramas; the company would go on to secure its *Doctor Who* licence a few months later.

1999 Mark Gatiss and David Walliams performed three sketches for BBC2's *Doctor Who Night*; they later appeared in, respectively, *The Lazarus Experiment* and *The God Complex* (Gatiss also reappeared in *The Wedding of River Song*).

2000 Having shared a brief moment on screen in *Dimensions in Time*, Colin Baker's Sixth Doctor and Nicholas Courtney's Brigadier Lethbridge-Stewart enjoyed their first full-blown adventure in the Big Finish audio story *The Spectre of Lanyon Moor*.

2001 The Daleks, whose unconventional behaviour featured in a commercial for Kit-Kat biscuits; the ad was withdrawn when the estate of Terry Nation intervened, the company having mistakenly believed that usage of the Daleks was in the public domain.

2002 The Sixth Doctor, who sported a new blue costume for the webcast adventure *Real Time*.

2003 In the webcast adventure *Scream of the Shalka*, David Tennant and Derek Jacobi played supporting roles, while the Doctor and his companion were played by Richard E Grant and Sophie Okonedo.

"Wed-nes-day!!!"

2004 *The Daleks' Master Plan*: with the recovery of *Day of Armageddon*, a quarter of its 12 episodes were now extant.

2005 The death of a companion's father (in *Father's Day*, and previously in *The Evil of the Daleks*, *The Face of Evil*, and *The Keeper of Traken*).

2006 *The Lion Sleeps Tonight* by Tight Fit, as memorably heard during a Cyber-conversion scene in *Rise of the Cybermen*, was number 1 in the UK singles chart for the duration of the original transmission of *Earthshock* in 1982.

2007 *42* has the shortest title of any *Doctor Who* episode, and also, thanks to its real-time gimmick, it's the shortest ever story in terms of fictional time elapsed.

2008 Davros: in *The Stolen Earth*, he recalls meeting Sarah Jane in *Genesis of the Daleks* – while his metal hand is a reminder that the original was blown off in *Revelation of the Daleks*.

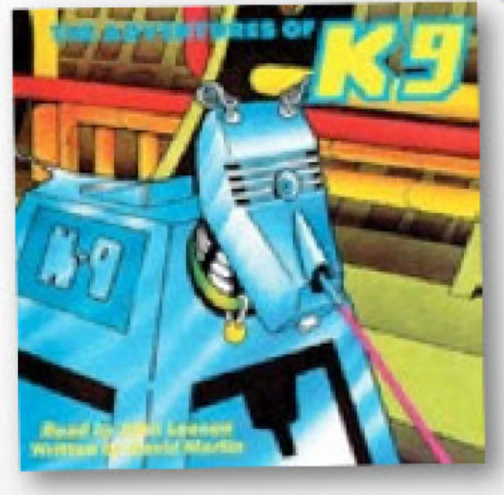
2009 Bret Vyon's birthplace of Mars (as revealed in *The Daleks' Master Plan*) is visited by the Doctor in both *The Waters of Mars* and *Pyramids of Mars*.

2010 The term *homo reptilia*, originally coined by Malcolm Hulke in the novelisation of *The Sea Devils*, was used on screen for the first time in *The Hungry Earth*.

2011 In 1983, producer John Nathan-Turner posted a fake title on the schedule board in his office in an attempt to find out who was leaking secrets. The fake title (in the production slot actually occupied by *The Caves of Androzani*) was *The Doctor's Wife*.

2012 A continuous camera shot from outside the police box exterior of the TARDIS, through the doors and all the way into the control room, was included in *The Snowmen* by director Saul Metzstein, although an earlier version of the same thing was achieved on a more modest budget by Kevin Davies in the 1993 documentary *30 Years in the TARDIS*.

2013 A titular day: *Day of the Daleks* and *The Day of the Doctor*. DWM



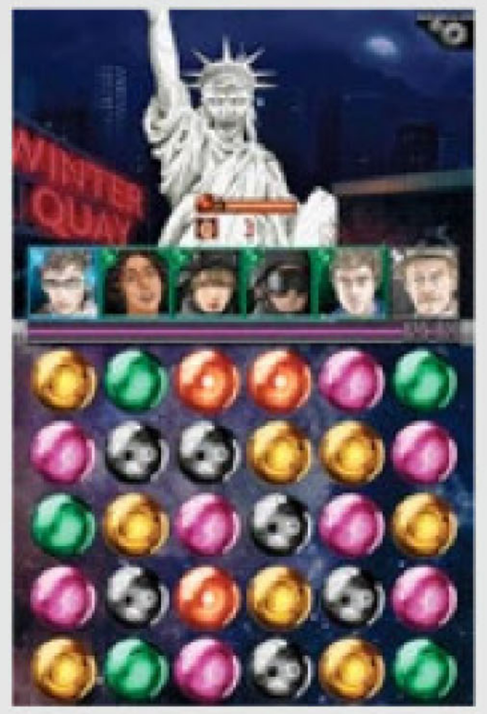
Adventures of K9

- Four children's books published in 1980, featuring the Doctor's robot dog, have been collected together as *The Adventures of K9* and given a new lease of life on audio by Explore Multimedia. Written by K9's co-creator, the late Dave Martin, the collection comprises *K9 and the Missing Planet*, *K9 and the Beasts of Vega*, *K9 and the Time Trap*, and *K9 and the Zeta Rescue*. The stories are now available from online retailers including *amazon.co.uk* as a single release on CD (£10.18) and download (£2.99). The audio is read by the voice of K9 himself, John Leeson.

Fantom Events

- Valiant, an unofficial *Doctor Who* themed event organised by Fantom, takes place on Saturday 8 March at The Workstation in Sheffield. Highlights of the day include a reunion of the cast of 1969's *The War Games*, and a cinema screening of *Daleks' Invasion Earth 2150 AD*. Visit *www.fantomfilms.co.uk* for details.

Legacy App



- Tiny Rebel Games has released *Doctor Who: Legacy*, a brand new, officially licenced mobile puzzle game that is free to play and available for iPod, iPad and Android devices. The game launched with episodes and characters taken from the most recent two seasons of the show. The first Matt Smith series will then be released as further free-to-play content in the New Year, as the game goes backwards through all 50 years of *Doctor Who* history. *Legacy*, which is loosely based on the popular mobile game *Puzzles & Dragons*, features an original score by Chris Huelsbeck.

Matt Smith...

... Tom Baker, John Hurt...

PHOTOS © BBC.CO.UK/DOCTORWHO

Buckingham Palace hosts anniversary celebration!

... Jenna Coleman...

... and Peter Davison visit the palace!

The stars of *Doctor Who* attended a royal reception to celebrate 50 years of the series at Buckingham Palace on 18 November, at the invitation of the Countess of Wessex.

Among the guests at the star-studded bash were showrunner Steven Moffat, companions Jenna Coleman (Clara) and Catherine Tate (Donna), a Dalek, and no fewer than four actors to have played the Doctor – Matt Smith, Tom Baker, Peter Davison and John Hurt.

The End of AudioGo

The Bath-based audiobook company AudioGO, which has been publishing *Doctor Who* audio titles under license from the BBC since 2010, suspended operations in November and has been placed into administration.

Mark Shaw of administrators BDO issued a statement saying: "Significant accounting issues and the consequent working capital requirements at AudioGO led to it being insolvent. Unfortunately, there was no other option at this stage but to place the remaining UK business into administration, as no suitable buyer could be found."

The concluding title in AudioGO's *Destiny of the Doctor* series, *The Time Machine*, has now been released as both a CD and for download by Big Finish. All of the preceding ten releases in the series also continue to be available from Big Finish as downloads and on CD. Other *Doctor Who* titles released by AudioGO are still available from Big Finish and other retailers while stocks last. Sadly, the future for some previously announced – but still unreleased – AudioGO titles, including the new novelisation of *An Unearthly Child* and the *Destiny of the Doctor* box set, is uncertain.

Peter Davison and his companions, fresh from recording two new stories!

The Fifth Doctor completes his latest audio adventures!

Recording is complete on *Doctor Who – The Fifth Doctor Box Set*, which comprises two full cast audio stories reuniting Peter Davison with his 1982 TARDIS team of Matthew Waterhouse, Sarah Sutton and Janet Fielding.

"This is Matthew's long-awaited return to the role of Adric," says producer David Richardson, "and it's definitely been worth the wait. We've devised two thrilling, and at times thought-provoking, stories that would fit perfectly among the best of Season 19 tales."

The first story is *Psychodrome* by Jonathan Morris, which is set immediately after the events of 1982's *Castrovalva* and finds the Doctor and his companions starting to get to know each other.

"*Psychodrome* is a character piece," says David, "and one that explores this TARDIS team in a way the TV series of the time was never able to."

The second adventure is *Iterations of I* by John Dorney, which is set in a remote research centre in Ireland. The cast includes Sinead Keenan, who was Addams in the TV story *The End of Time*.

"This is a scary story," says David. "A really original, vibrant piece that will send chills down your spine. When John presented me with the story outline, I thought it was brilliant and unique."

The Fifth Doctor Box Set will be released in August 2014.

BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

500th Anniversary

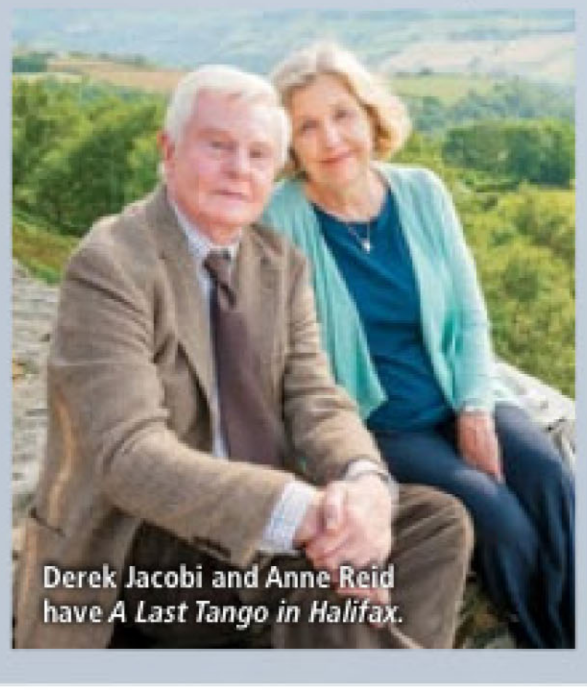
- Commemorating the 500th anniversary of Machiavelli's *The Prince*, **Peter Capaldi** reads extracts from it for BBC One's *Imagine... Who's Afraid of Machiavelli?*. Capaldi also attended *Dom Hemingway*'s UK première on 28 October with **Richard E Grant**, and plays Cardinal Richelieu in BBC One's 10-part series *The Musketeers* which arrives in 2014.

Day of the Day Seats

- Although sold out, on performance days a limited number of day seats go on sale at the box office for **Matt Smith** as Patrick Bateman in *American Psycho* at London's Almeida Theatre (from 13 December at 11am) and **David Tennant**'s *Richard II* at the Barbican Theatre (£10 at 10.30 except 12 December), both running until 25 January. Tennant was "touched and thrilled" to wear a ring on stage belonging to the late Ian Richardson, who played Richard in 1973. David, **Penelope Wilton**, **Bill Nighy** and **Simon Williams** recorded Christmas stories on behalf of the National Brain Appeal for *Tales at Twilight*, a journey for children at London's Barkston Gardens from 27 to 30 November.

Christmas TV

- BBC One's major highlights include **Jenna Coleman** as Lydia Wickham in *Death Comes to Pemberley*, **Chris Chibnall**'s *The Great Train Robbery: A Coppers Tale* and *A Robbers Tale* directed by **James Strong** (DVD release 6 January), **David Morrissey**, **Olivia Colman** and **Sheridan Smith** in commuter romantic drama *The 7.39* and **David Walliams** as Dad Mike in his *Gangsta Granny* with **Joanna Lumley** as HM the Queen. The second series of *Last Tango in Halifax*, with **Anne Reid** and **Derek Jacobi**, continues through to Christmas Eve. **Alexander Armstrong** co-presents BBC Two's *The 12 Drinks of Christmas*. Expect **Bernard Cribbins** appearances on CBBC and CBeebies plus animation *Mouse and Mole* featuring the late **Richard Briers**. **Billie Piper** voices Debenhams' seasonal advert *Wishes Made Fabulous*.



Derek Jacobi and Anne Reid have *A Last Tango in Halifax*.

Yankee Ponds

- **Karen Gillan**, who was at the 4 November LA première of **Christopher Eccleston**'s *Thor: The Dark World* and the 9 November 2013 BAFTA LA Jaguar Britannia Awards, appeared in the 18 November *24 Hour Plays on Broadway Benefit 2013*. Also in New York **Arthur Darvill**, who made guest appearances on NBC's *Talk Stoop* (9 November) and PBS' *Out of Ireland* (17), concludes his run as Guy in *Once* at the Bernard B Jacobs Theatre on 15 December.

After the Fall

- Following a 15 December BFI screening, BBC One's *Sherlock* Series Three arrives on New Year's Day, continuining on 5 and 12 January (the US launch is 19 January). The series features **Mark Gatiss**' *The Empty Hearse*, **Steve Thompson**'s *The Sign of Three* (director **Colm McCarthy**) and **Steven Moffat**'s *His Last Vow* (director **Nick Hurran**).

Seasonal Treats

- **Sylvester McCoy**'s second *Hobbit* outing as Radagast the Brown – *The Desolation of Smaug* – arrives on 13 December. McCoy is also Edward Haddington in *The Christmas Candle*. London theatre entertainment over Christmas includes **Mark Gatiss** as Menenius in *Coriolanus* (Donmar Warehouse), **Navin Chowdhry** as *The Night Before Christmas*' Gary (Soho Theatre), **Ron Cook** as *Henry V*'s Pistol (Noel Coward Theatre), **MyAnna Buring** (Miriam) and **Miranda Raison** (Anne) in *Strangers on a Train* (Gielgud Theatre), **Debbie Chazen** as *The Duck House*'s Ludmilla (Vaudeville Theatre), **Julian Glover** as *The Scottsboro Boys*' Interlocutor (Young Vic) and **Nigel Planer** as *Charlie and the Chocolate Factory*'s Grandpa Jo (Theatre Royal, Drury Lane). Fittingly, Master **Geoffrey Beevers** has adapted and directs *The Doctor's Story – The Middlemarch Trilogy* at Richmond's Orange Tree.

Remember, Remember

- More4's *Remembrance* weekend (9-10 November) included poetry readings from **Christopher Eccleston**, **Noel Clarke** and **Sophie Okonedo**. Additions to *Live from the National Theatre* (2 November) were **Sacha Dhawan** and **James Corden** (*The History Boys*) and **Clive Rowe** (*Guys and Dolls*). Rowe joined **Catherine Tate** and **Tom Ellis** at the Old Vic's *24 Hour Plays* on 24 November. Tate's October *Nan* recordings were for *Children in Need* (15 November).

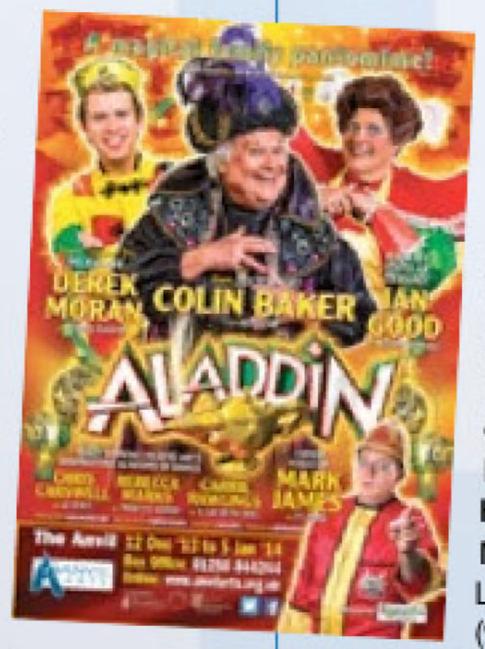
Alan Yentob with Peter Capaldi – *Imagine... Who's Afraid of Machiavelli?*

Awards News

- **Chris Chibnall**'s *Broadchurch* won TV, Actor (**David Tennant**), Actress (**Olivia Colman**) and Supporting Actor Daggers at the 24 October *Crime Thriller Awards 2013*. At the 17 November *Scottish BAFTAs* **David Tennant** presented Outstanding Contribution to **Richard Wilson**, while the *Evening Standard Awards* favoured **David Walliams**' Bottom for Comedy with Emerging Talent *Torchwood: Children of Earth*'s **Cush Jumbo**.

Behind Who!

- **Colin Baker** is Abanazer in *Aladdin* at Basingstoke's Anvil Theatre (12 December to 5 January). The Yvonne Arnaud Guildford's *Cinderella* has **Bonnie Langford** as Fairy Snow (excluding 5 and 12 January). **John Barrowman**, a 9 November *Jonathan Ross Show* guest, stars in *Dick McWhittington* at Glasgow's SECC Clyde Auditorium (14 December to 5 January). **Nicholas Pegg** is *Dick Whittington*'s writer at Hornchurch's Queens Theatre. **Kai Owen** is Widow Twankey in *Aladdin* at Leamington Spa's Royal Spa Centre until 4 January.



Oh, Yes They Are!

- **Warwick Davies** is Muddles in Milton Keynes' *Snow White and the Seven Dwarfs*. *Dick Whittington* features **Leslie Grantham** as Dirty Rat in Dunstable, **John Challis** as King Rat in Stockport, **Sheila Reid** as Fairy Bowbells in Hastings and Slitheen **Eric Potts** as Sarah the Cook in Manchester (Potts also writes this and has eight other pantomimes playing). **Oliver Mellor** is the Prince/Beast in Rotherham's *Beauty and the Beast*. *Cinderella* Fairy Godmothers include **Jessica Martin** in Bromley and **Joanna Monro** in Truro, while Norwich's *Cinderella* is by **Richard Gauntlett** (also Buttons) with **Christopher Ryan** as Baron Hardup. Another Buttons is **Bradley Walsh** in Dartford. *Sleeping Beauties* include **Susan Penhaligon** as Good Fairy Meadowsweet in Barnstaple and **Tony Adams** as King Egbert the Oval in Southsea. **Nigel Havers** is the Sheriff in Plymouth's *Robin Hood*. *Totally Doctor Who*'s **Barney Harwood** stars in Nottingham's *Peter Pan*.

Quickies

- **Neve McIntosh** played *Ripper Street*'s Raine (11 November). **Eve Myles** has been voted Wales' Sexiest Woman 2013. **Hettie MacDonald** directed **Shaun Dingwall** as Dr Franklin in *Curtain: Poirot's Last Case* (13 November). **Bruno Langley**, back for a year as *Coronation Street*'s Todd Grimshaw, was a *This Morning* guest (12 November). A BBC Radiophonic Workshop combo comprising **Dick Mills**, **Paddy Kingsland**, **Peter Howell**, **Roger Limb** and **Mark Ayres** reformed for the London Electronic Arts Festival (9 November). *Him & Her the Wedding* featuring **Camille Coduri** and **Russell Tovey** concludes on 16 December.

Obituary

- **Hilary Sesta**, who was *Snakedance*'s Fortune Teller, died last summer. *Black Orchid* production manager **Jim Capper** died on 31 July aged 61. Actor/writer **Rod Beacham**, who played *The Web of Fear*'s Corporal Lane, died on 12 February aged 72.

Dominic May thanks NGW Ltd, David Saunders, Alasdair MacFarlane, Tina Cockhill, Chris Chibnall, Eddie Robson, Nick Pegg, Toby Hadoke, Sue Cowley, Russell T Davies and numerous *Doctor Who* cast, crew, agents and websites for input into 2013's *Beyond the TARDIS*.

W TCHA!

The page that should be taking it easy, not bounding around like some Megaluthian slime skimmer.

BY THE WATCHER

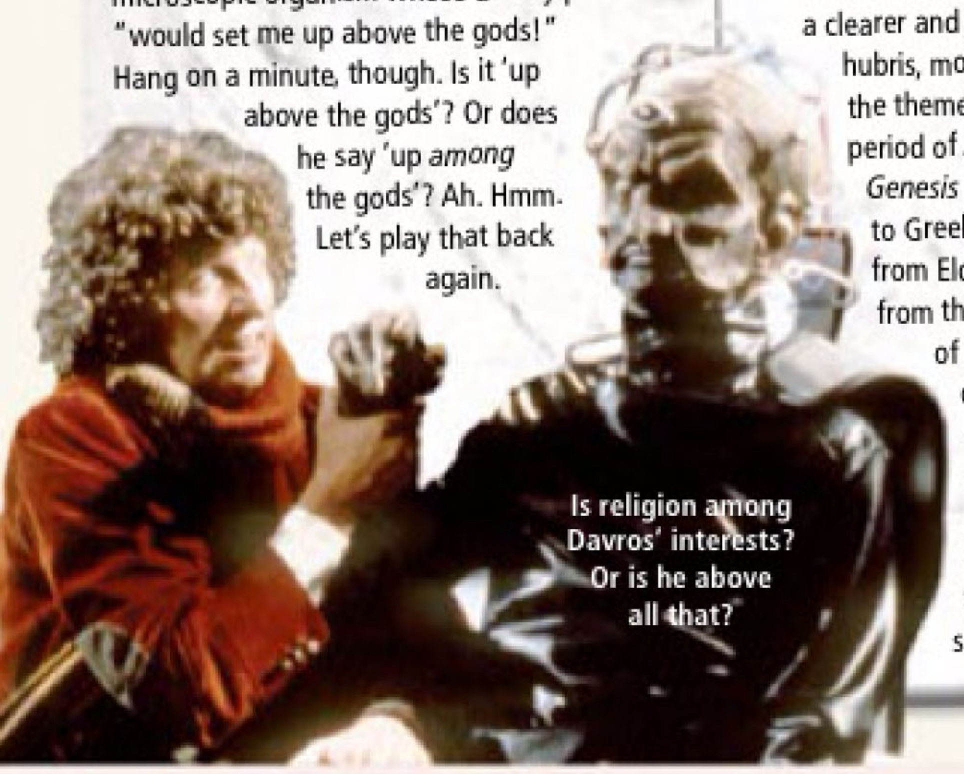
A History of Doctor Who in 100 Objects...

#39

THE KALED BIBLE

It's that time of year again. The time when our annual passage through the darkest days of winter (or, in just as many parts of the world, the hottest days of summer) will be celebrated by adherents of many faiths, and, with equal joy and goodwill, by adherents of none. At least, that's what happens here on Earth. Does it happen on other planets too? Such is the whimsical line of enquiry towards which I found myself prompted by an interesting observation in **DWM**'s recent *Fact of Fiction* feature on that classic among *Doctor Who* classics, *Genesis of the Daleks*.

Genesis is a story packed with memorable speeches and quotable quotes; none more so than Davros's famous rant about a microscopic organism whose deadly power "would set me up above the gods!" Hang on a minute, though. Is it 'up above the gods'? Or does he say 'up *among* the gods'? Ah. Hmm. Let's play that back again.



Is religion among Davros' interests? Or is he above all that?

Many fans who have scrutinised the soundtrack of *Genesis of the Daleks* in microscopic detail – and let's face it, who among us hasn't? – swear blind that the word we hear in the finished episode is 'above'. Back in the 1990s, *Up Above The Gods* even became the title of a **DWM** comic strip featuring Davros. Personally, though, I've never bought the 'above' theory. I'm convinced it's 'among', and I'm convinced for three principal reasons. Firstly, the scripts for *Genesis of the Daleks* indisputably say 'among', not 'above'. Secondly, long before I ever knew that, I always heard it as 'among' anyway. The vocal tones of that splendid actor Michael Wisher tended ever towards the nasal, and the added encumbrance of a latex mask renders his performance as Davros positively adenoidal throughout the six episodes of *Genesis* – so it's hardly surprising that the letter 'm' in 'among' should sound a little bit like a 'b'. This, after all, is the fellow who can reduce the Scientific Elite to pin-drop silence with the hushed words "If I bay have your attedshud."

Thirdly – and here we begin to meander towards some sort of point – I would contend that 'up among the gods' makes altogether more sense than 'up above the gods'. It carries a clearer and stronger sense of classical hubris, more firmly in keeping with the themes and preoccupations of the period of *Doctor Who* which spawned *Genesis of the Daleks*. From Solon to Greel, from Xoanon to Sutekh, from Eldrad to Styggron, and even from the torture-porn experiments of Field-Major Styre to the quasi-Nietzschean shenanigans of *Revenge of the Cybermen*'s *übermensch* of a Cyberleader, the early Tom Baker seasons are teeming with characters who seek to remodel and control the universe on their own terms – in other words, to play god. Davros is the acme of the lot. He doesn't dream of being 'above' the gods (anyway, what does that even mean? What's above divine omnipotence?) – he dreams of being set up among them. And even if you believe 'above' sounds stronger than 'among' – which I don't – surely the notion of being *among* the gods is quite blasphemous enough, even for a megalomaniac of Davros' stripe.

"I am the god of ALL Daleks!"

And here, not before time, we finally arrive at the point.

Regardless of whether it's 'among' or 'above', surely what's *really* interesting is the casual disclosure that Davros has any concept of divinity at all. Is he merely referring to 'the gods' in an abstract rhetorical sense, in the way that an atheist might say 'oh my god' without actually believing in one? Or does Davros, who has earlier been credited with insisting that there is no life on other planets, nurture a literal belief in a pantheon of gods? And if so, are the Kaleds' gods different from those worshipped by the Thals? Might this even be the mysterious *casus belli*, never vouchsafed on screen, which has hurled Skaro into centuries of conflict? Might it not be the very discovery, during the course of all those Davros serials with their nakedly Biblical titles, that he was wholly wrong about the existence of life on other planets, which eventually pushes his incipient religious mania right over the precipice, paving the way for his messianic role-playing as 'the Great Healer' (in a crypt peppered with Christian icons, as it happens), and his obsessive meddling with the genetic inheritance of the Daleks, whom he creates in his own image and who, by the time of *The Parting of the Ways*, have themselves 'got religion'?

So many questions; so few answers. But then, that's what it's all about really, isn't it?

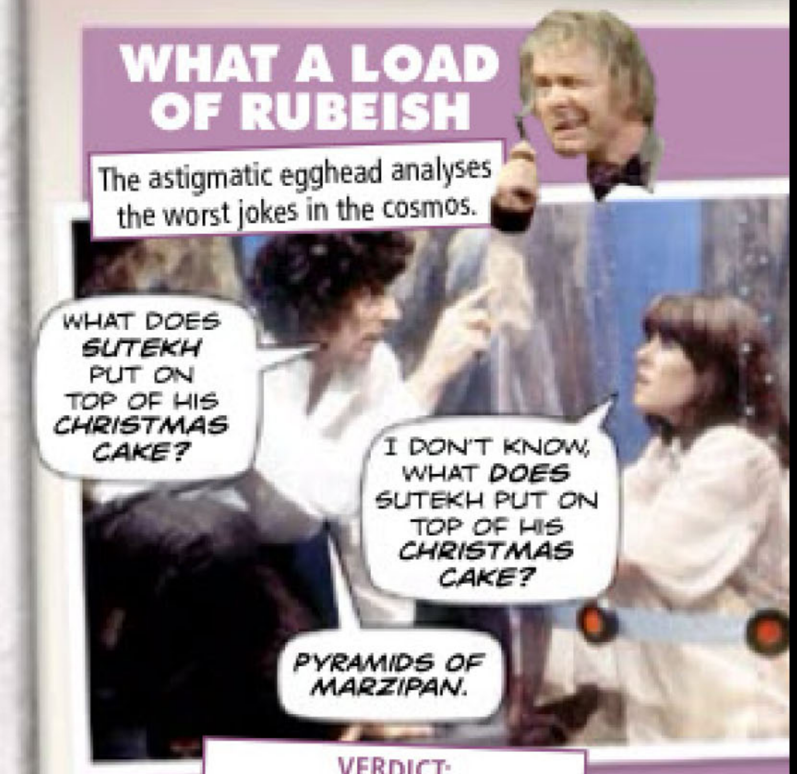
IN A NUTSHELL: Merry Christmas to everyone. Even Davros.

Christmas TOP TEN

AN E-SPACEMAN CAME TRAVELLING
SILENTS' NIGHT
GOD REST YE MERRY CYBERMEN
FAIRYTALE OF NEW NEW YORK
O LITTLE TOWN OF BERNALIUM
WHEN SKAGRA GOT STUCK UP THE CHIMNEY
FLAST CHRISTMAS
STOP THE KARFELRY
EILEEN WAY IN A MANGER
I WISH IT COULD BE CHRIS CLOUGH EVERY DAY

WHAT A LOAD OF RUBEISH

The astigmatic egghead analyses the worst jokes in the cosmos.


WHAT DOES *SUTEKH* PUT ON TOP OF HIS *CHRISTMAS* CAKE?
I DON'T KNOW, WHAT *DOES* SUTEKH PUT ON TOP OF HIS *CHRISTMAS* CAKE?
PYRAMIDS OF MARZIPAN.

VERDICT:
"I can't see that one at all."

THE *Six Faces* OF DELUSION

Rose Tyler once described her old man as "a bit of a Del Boy" – and what could be more Christmassy than a spot of *Only Fools and Horses*? We all know that Del and Rodney's best chums are played by Messrs Scorby and Lumic – but which five of the following facts are magnifique, and which one's from Hooky Street?

Answer revealed at the bottom of the page.

1 The parents of Rodney's girlfriend Cassandra are played by *Image of the Fendahl* co-stars Denis Lill and Wanda Ventham.

2 The parents of Del Boy's girlfriend Raquel are played by *The Trial of a Time Lord* co-stars Michael Jayston and Lynda Bellingham.

3 In the 1988 Christmas Special *Dates*, Nicholas Courtney plays a restaurant waiter.

4 The same episode features the début of Raquel, a former actress who reveals that she once played 'a lizard person' in *Doctor Who*.

5 In the celebrated 1996 'Batman and Robin' Christmas Special *Heroes and Villains*, Councillor Murray is played by Angela Bruce, *Battlefield*'s Winifred Bambera.

6 In the 2002 Christmas Special *Strangers on the Shore*, George Parker is played by James Ellis, *Battlefield*'s Peter Warmsly.

SUPPORTING ARTIST *of the month*

As 2013 draws to a close, it's both a pleasure and an honour to clear the decks for a giant in our field: the Supporting Artist not only of the month, but surely of the whole year. Ever since *The Enemy of the World* was miraculously restored to us in October, *Doctor Who* fans across the globe have thrilled to the magnificent performance of Mrs Pram Lady, who barges her way through the diegesis at precisely 8.23 in Episode 4. So immediate and so devastating was her impact that Twitter exploded with pram comments almost exactly 84 minutes after *Enemy* went online. And quite right too: she's fantastic. Tomfoolery aside, she is, of course, a 'reference', and not just a jokey one: following Sergei Eisenstein's celebrated example in *The Battleship Potemkin*, Barry Letts inserts the vulnerable image of a mother with a pram to administer a reality jolt, a reminder of the ordinary lives lived alongside, and threatened by, the atrocities we're witnessing. Mrs Pram Lady also serves to remind us that, however familiar we might be with soundtracks and telesnaps and novelisations, the blood and bones of these lost classics remain tantalisingly unknowable until we're lucky enough to see them for real. Here's to many more. Oh, and one last thing: yes, obviously it's Clara.

ANSWERS: It's Peter Hawkins from *An Adventure in Space and Time* on the Time-Space Visualiser. **The Six Faces of Delusion:** The one that's driving me berserk is number 2. Michael Jayston is indeed Raquel's dad, but her mum is played by Ann Lynn, who has yet to appear in *Doctor Who*.

NEXT ISSUE...

A NEW CHAPTER BEGINS...

DWM puts a new face to the old name.
In 2014, the adventure begins all over again.

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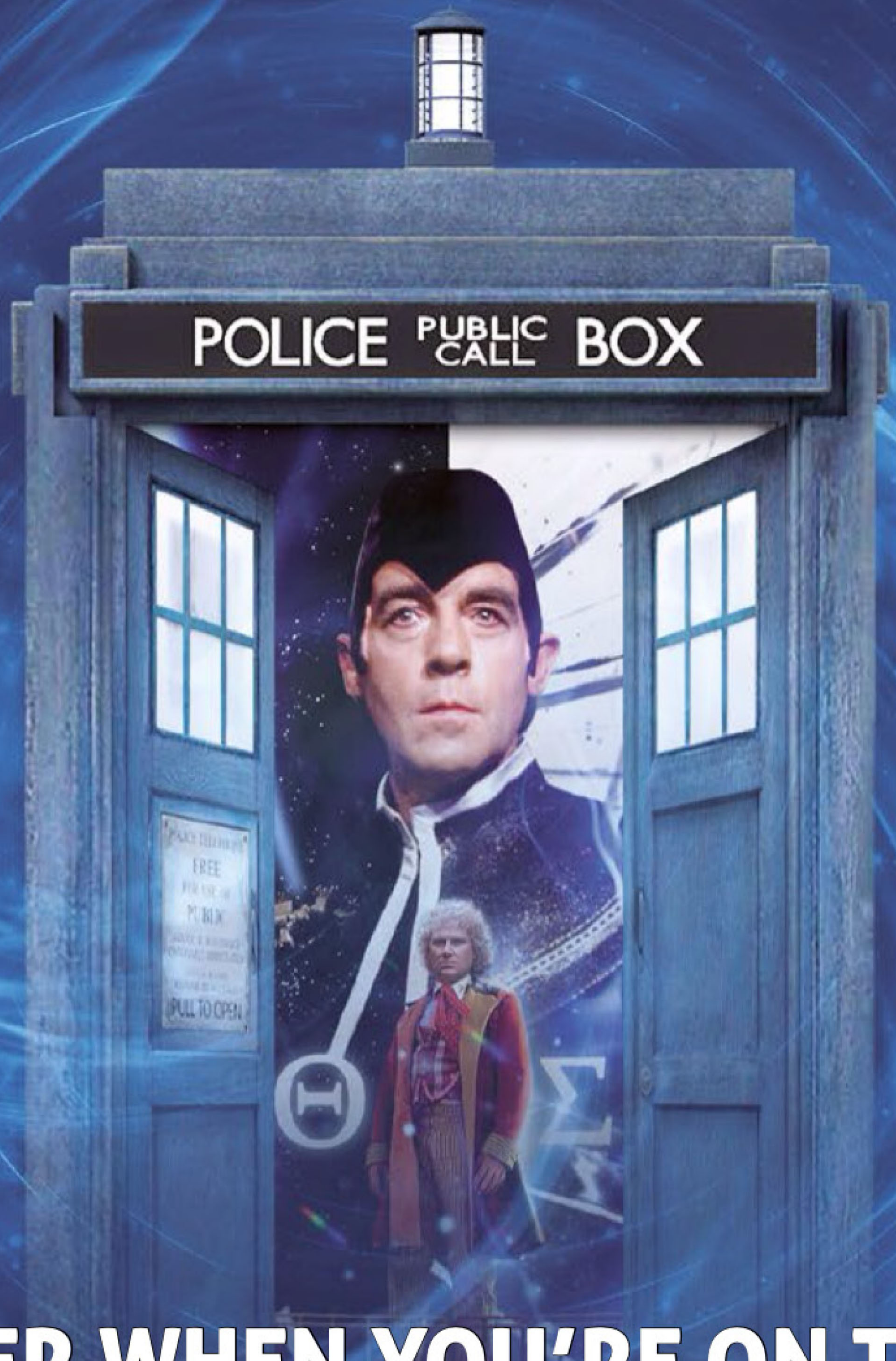
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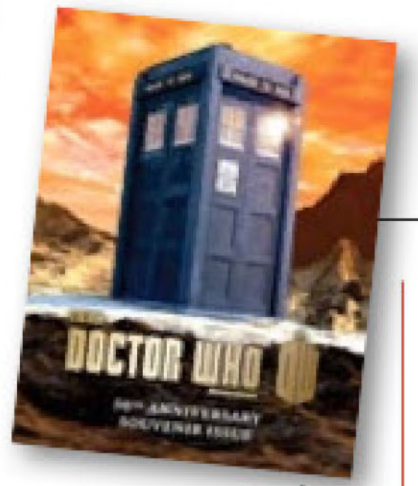
GALAXY FORUM



The Day of the Doctor, An Adventure in Space and Time, The Five(ish) Doctors and the 50th anniversary – it's your letters!

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

So much happened to mark the occasion of the 50th anniversary but, of course, the hottest topic has been the *Day* itself...

A DAY TO REMEMBER

I thought *The Day of the Doctor* was the perfect anniversary story. It had many celebratory nods to the past, but these didn't get in the way of the wonderful narrative which moved the show into an exciting new direction. It's difficult to pick a single stand-out moment, but it was wonderful to finally have Tom Baker appear.

LIAM HUTCHINSON EMAIL

I watched the 50th Anniversary Special with my two young children. They were so excited that their favourite Doctors – David Tennant and Matt Smith – had come together; but when Tom Baker appeared they both turned to me and said "Dad, it's *your* Doctor!" How very touching. I bought them jelly babies afterwards!

CRAIG CABELL EMAIL

The Day of the Doctor. Wasn't it utterly, utterly, fantastic? Three Doctors, one of them 'brand new'. So many nods to the past including UNIT dating! All the Doctors saving Gallifrey. Then Tom appeared as the Curator. I nearly exploded with excitement. It was like he had never been away.

KATE GRIFFITHS EMAIL

Just watched the 50th and it lived up to expectations. I thought at the end it solved one big problem facing *Doctor Who*: what happens after the 13th regeneration? We all know the Doctor has a finite amount of regenerations and until now I could not see how they were going to get round that. Now we have an answer of sorts *the Time Lords live!* Though locked in one moment of time, now we can free his race and get perhaps more regenerations as a gift from a grateful people, or he might have a son or daughter to carry on the fight in his place. Of course, they will probably do something totally different and unexpected but at least I know they can carry on with my favourite show for as long as they and we want.

MARTIN BISHOP EMAIL

I bet Rassilon is a little bit miffed now that instead of using his literal Master plan to save Gallifrey in 2009/10's *The End of Time*, he could have just sat back and let all the Doctors do it for him. You wait all day for a Doctor to turn up and then 13 turn up together.

STEVEN PATTERN EMAIL

TEXT IN!

Message us from your mobile!

- **MARK DE COSEMO** Loving the digital version of the mag. Beautiful on the iPad. Cheers!
- **MARK HOLDING** After carefully opening my **DWM** 467 I caught wifey taking that gorgeous wraparound sleeve to the bin! The perils of living with a Not-We.
- **JOHN HUGHES** Tom Baker back in *Doctor Who*. Now *that* was 'The Moment' of the anniversary.
- **DAVID G** Just watched *Top of the Pops* 1978 and a band called Mankind doing a funky version of the *Doctor Who* theme! It's great!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

The three Doctors prepare to make a fateful decision in *The Day of the Doctor*.

STAR LETTER

First came that fateful day on 14 November, when the wish of eight years came true... Paul McGann regenerating, with his audios deemed canon at last! From that day forth not a day went by without something *Who* on our radios or screens. It may not have been the Day of the Doctor yet, but it certainly was the week of the Whovian. And then the day itself came, with that fantastic episode, with all 50 years paid homage to in that final shot of the twelve incarnations of the Doctor, ready to embark on the next 50 years. I would like to thank all who were involved in the 50th celebrations this year: thank you for making millions of people very happy, and ensuring that 23 November 2013 was, in the words of the War Doctor, our 'lucky day'.

WILLIAM JAMES TURNER EMAIL

William's letter wins him a copy of *The Beginning*, a brand new *Doctor Who* audio drama featuring the First Doctor, performed by Carole Ann Ford who played Susan in the TV series, and Terry Molloy. It's available now from *www.bigfinish.com* on CD for £8.99 and for download for £7.99.

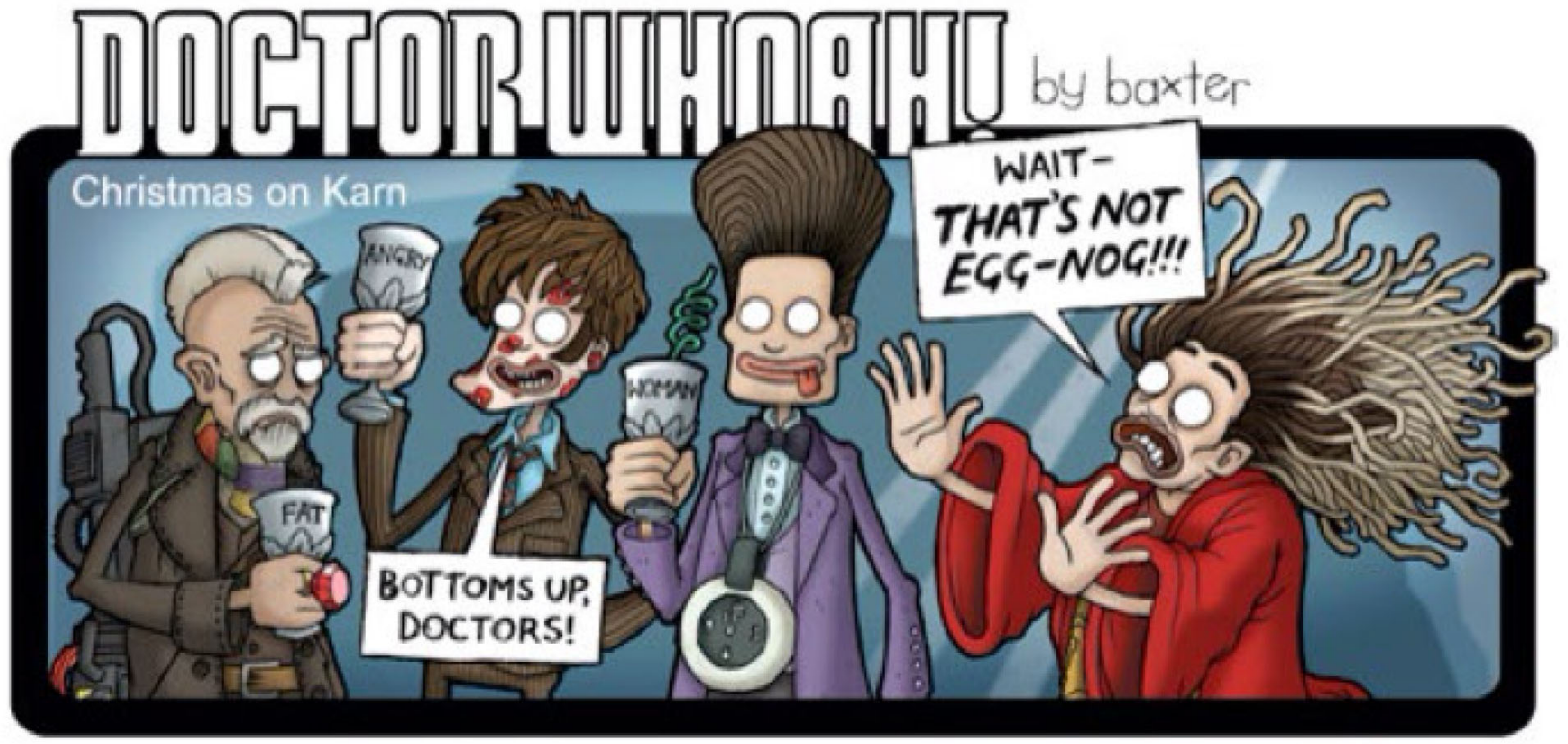
Wow, *The Day of the Doctor* was amazing! I loved every moment: the brilliant opening scenes; the last days of the Time War as the Daleks attacked; the return of the Zygons to menace Earth; and seeing all the Doctors return to save Gallifrey! Matt Smith, David Tennant, and John Hurt were superb, and I loved the banter between their Doctors. Jenna Coleman was brilliant as Clara, and it was fun to see Billie Piper return as the 'Bad Wolf'.

PAUL BOWLER EMAIL

What an episode that was! Even now, five hours after it finished, I'm still remembering new points to enthuse about. There's the obvious – so many Doctors, the different TARDISes, the 'Billie isn't Rose' twist and of course *Peter Capaldi's eyebrows!* But there was the detail too: Kamelion among the companions on the wall of the Black Archive; the wartime version of the traditional Time Lord garb; the nod to the kerfuffle surrounding UNIT dating. The appearance of Tom Baker was the icing on the cake, which inexplicably reduced me to tears.

The Day of the Doctor was a real gem of an episode, looking both to the past and to the future, and what a future it has.

REBECCA PAYNE (18) DONCASTER



My mind is absolutely blown! I knew Steven Moffat would bring more Doctors, but I didn't expect him to bring them *all*, including Peter Capaldi's Doctor! That man is a genius! I loved *The Day of the Doctor*. Absolutely amazing! *Doctor Who*, thank you for existing!

IGOR GABRIEL BRAZIL

It's impossible to watch *The Day of the Doctor* in 3D, unless the fourth and fifth dimensions are used as well.

PAUL GRIFFITHS EMAIL

Before *The Day of the Doctor*, the Eighth Doctor made a surprise return in the special mini episode, *The Night of the Doctor*...

OH WHAT A NIGHT!

I have just seen the 'minisode' and I have been utterly blown away by it. I genuinely never thought we would see Paul McGann in the role again. For me it seemed like an actor who got a second chance. Although only a short, he seized the opportunity with both hands to give a truly memorable send off.

In just a short time he conveyed the Doctor's compassion, his respect for life, his hatred of war and his strength of will. Cass' reaction to him and her utterly needless death finally becomes the catalyst for him to make the most momentous decision of his existence. Turn his back on peace, and become a true warrior. His Time War has begun.

JAMES SLOAN EMAIL

Oh my God! I expect you knew all about *The Night of the Doctor*, so thank you for keeping it secret! So good to see the Eighth Doctor again, if briefly.

PAUL CLIFFORD EMAIL

Susan and the Doctor meet the Daleks in the sublime *An Adventure in Space and Time*.

By gum – THEY ACTUALLY DID IT! They got Paul McGann back to play the Doctor, and they did it beautifully – giving him a proper mini-adventure that allowed him to be funny and heroic and poetic. I was whooping when he was revealed, and really moved by the ending. Mr McGann was superb – after years of playing the part in audio dramas, it was wonderful to *see* him embody it again, and own the screen.

CHRIS LINDSAY EMAIL

Dear Steven Moffat: Thank you, thank you, thank you for having the Eighth Doctor mention his Big Finish audio series companions. You probably already know how important that is to a lot of people, but just in case you haven't been thanked enough for it yet: thank you!

NIKI HARINGSMA EMAIL

What a treat *Night of the Doctor* was. It was a very welcome surprise to see Paul McGann reprise his role and get his regeneration at last. The hints at how dark the Time Lords had become during the Time War was also a very good set up for *The Day of the Doctor*.

KEITH TUDOR ROMSEY

I have just seen the stupendous *The Night of the Doctor*. It was only six minutes long, but it made me cheer, laugh and cry. Well done to all concerned. It also gave me an idea. Now that the range of old *Doctor Who* stories on DVD has come to an end, how about a series of DVD-only adventures for the Eighth Doctor? They could perhaps be a co-production with Big Finish and would give the Eighth Doctor the on-screen time we all want him to have. We don't mind if the budget is small – *Doctor Who* thrives on small budgets – but please, please make it happen!

STEPHEN BRICHARD EMAIL

An Adventure in Space and Time brought to life the people and events who were present at the birth of *Doctor Who* in 1963...

A GREAT ADVENTURE!

An Adventure in Space and Time was spellbinding and emotional. David Bradley was fantastic as William Hartnell. Mark Gatiss has given us a remarkable piece of television and our praise is not high enough to thank him for the work he put into this in those years that he has been trying to get it made and broadcast. Superb!

PAUL HARWOOD MAIDSTONE

I think that *An Adventure in Space and Time* was truly stunning. So heartfelt and beautiful. I cried like a baby. I just love the show more knowing how controversial and difficult it was to produce. And David Bradley... Well, what a performance. I'm still blubbing now.

ALESSANDRA VALLE METAXES

There cannot be many TV shows about a TV show with such emotional ►

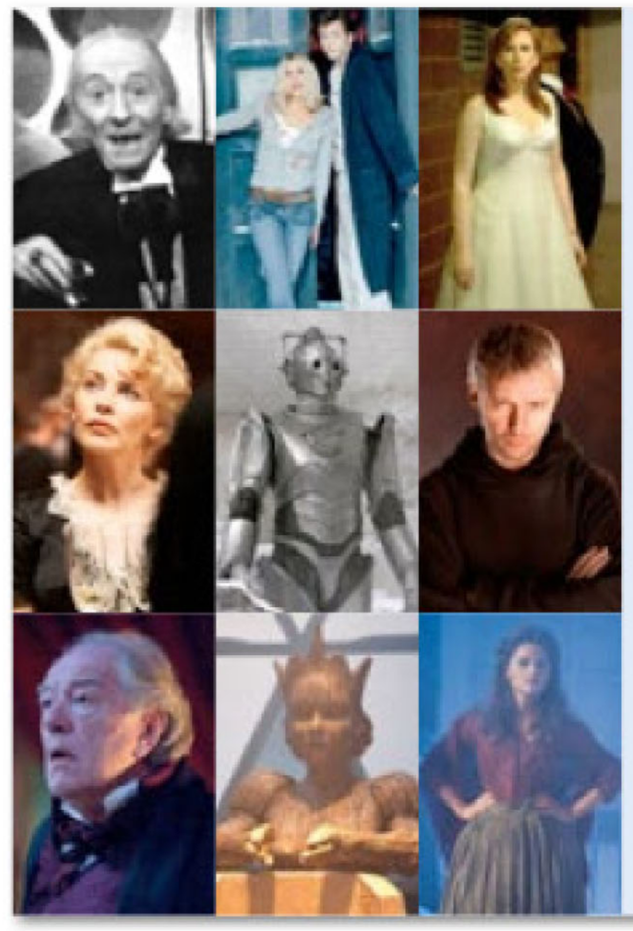
@DWMtweets

twitter

Join other **DWM** readers on Twitter!

- **@ColeHawlins** After spying my **DWM**, I was engaged in an unexpected *Doctor Who* conversation on the train with two complete strangers. Love this show!
- **@Karyn_Meaden** *An Adventure In Space and Time*: Truthful Affectionate Respectful Delightful Intelligent Spirited.
- **@bluerockquarry** William Hartnell, David Bradley and Matt Smith – all of them can "do it with a look!" Beautiful, beautiful moment!
- **@deceptionfilter** *The Name of the Doctor. The Night of the Doctor. The Day of the Doctor*. All we need is *Dawn of the Doctor*. With zombies.
- **@drwhofan_194** Another top comic story in **DWM** 467. Was surprised & delighted to see Harry, the Brig, Jamie and Ace show up!
- **@jamesgrayh** Wonderful 50th! Except it feels like the end of Xmas when you realise what you've been looking forward to for ages has now passed.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...



THE PLANET OF DECISION!

This Christmas Day will see the tenth *Doctor Who* episode to be broadcast on 25 December. But which of the Doctor's previous Yuletide adventures pulls your cracker?

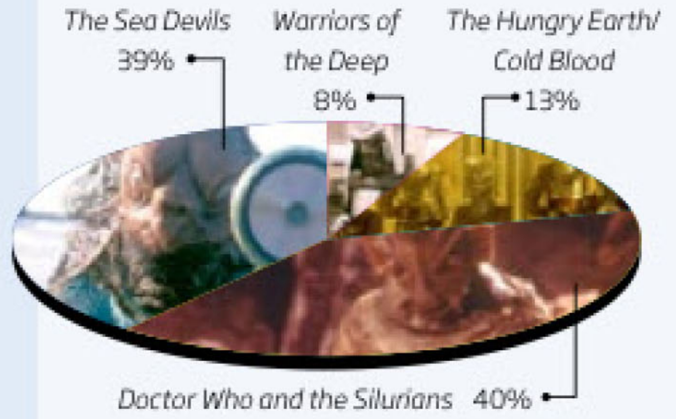
Is it the earliest effort – the fun-filled *The Feast of Steven* in which the First Doctor wished the viewers a Happy Christmas? Or the introduction of the Tenth Doctor in *The Christmas Invasion* along with robot Santas and killer Christmas trees? Perhaps it's the first appearance of Donna in *The Runaway Bride*? Or Kylie Minogue's guest appearance in *Voyage of the Damned*? Or the Cybermen battling not one, but two 'Doctors' in *The Next Doctor*? Or the return of the Master and the Time Lords in *The End of Time* Part One? Maybe it's Michael Gambon in *Doctor Who*'s very own version of Charles Dickens' *A Christmas Carol*? Or the homage to CS Lewis in *The Doctor, the Widow and the Wardrobe*? Or perhaps it's the return of the Great Intelligence and the introduction of Clara in *The Snowmen* that gets you in the festive spirit?

Once you've made your decision as to which Christmas Day *Doctor Who* episode has been your favourite, simply visit...

tinyurl.com/ll66dqn

... and cast your vote. The poll will close on 17 January, and we'll reveal the results in issue 470. There are no prizes – it's just for fun.

In **DWM** 465, we asked which story featuring the Silurians or Sea Devils was your favourite. *Doctor Who and the Silurians* narrowly came top with 40% of the vote. *The Sea Devils* was second with 39%, *The Hungry Earth/Cold War* third with 13% and *Warriors of the Deep* fourth with 8%.



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

David Tennant introduces *The Day of the Doctor* in his own inimitable way. But where was the space hat that he promised us in the episode?! Search YouTube for: **Tennant Introduction 50th**

The BBC's Lizo Mzimba goes on location with *The Day of the Doctor*, and interviews the cast, including John Hurt. Search YouTube for: **Doctor Who Anniversary bbcworldnewswatch**

Watch the historic moment when Steven Moffat, Matt Smith and Jenna Coleman were presented with a Guinness World Record for *The Day of the Doctor*! Search YouTube for: **Day Doctor World Record**

Want to see even more of the Anniversary Special? Then seek out this deleted scene from *The Day of the Doctor*, showing the three Doctors being led to the Tower. Go to: **Deleted Scene Day of the Doctor**

Sublime fan-made animation from Richard Swarbrick celebrating 50 years in time and space and featuring gorgeous artwork of all the Doctors. Search for: **Doctor Who Animation Swarbrick**

punch. By the end I really felt like I knew Hartnell and Lambert personally and was genuinely heartbroken at the moment the Doctor was taken from him (impressive given that I know exactly how the next 47 years of that story pans out). Hartnell must be the only actor in history to have created such an enduring character while coping with dementia. If that isn't (albeit posthumously and 50 years overdue) BAFTA-worthy, I don't know what is. So once more, my heartfelt thanks to all involved and the real people they represented for creating something so moving and so wonderful. But my biggest thanks of all to one person in particular. Thank you, Mr Hartnell, we didn't want you to go.

DOM FELLOWS EMAIL

When I first sat down to watch *An Adventure in Space and Time* I admit I was sceptical about how good the show was going to be. However, my expectations were completely blown out of the water. I loved every single minute of the show, from the struggles of getting *Doctor Who* on it's feet, to the brilliant, emotional ending. David Bradley's fantastic preformance as William Hartnell was moving.

JAMES LOWREY EMAIL

What a glorious piece of Television *An Adventure in Space and Time* was. Full to the brim of emotion and humour, it flew along all too quickly. The sets were stunning and in particular the beautiful first TARDIS interior. You genuinely felt like a fly on the wall throughout. Every member of the cast was superb. David Bradley was the perfect choice to play William Hartnell. You felt his sadness at the change all around him permeate from the screen, and I felt myself getting misty-eyed by the end. It was wonderful to see the nods back to cast members from the early days of the series. I got very over-excited seeing William Russell, Carole Ann Ford, Jean Marsh, and Anneke Wills in their cameos, and I loved seeing Nicholas Briggs voicing the Daleks – not to mention the appearance of Matt Smith!

RICHARD ORR EMAIL

Those of us hoping to see the earlier Doctors involved in the anniversary celbrations were rewarded by a special production written and directed by Peter Davison...

THE OTHER DOCTORS

I thoroughly enjoyed Peter Davison's special spoof, *The Five(ish) Doctors Reboot*. Well observed, witty and great fun. The sheer number of people involved must have been quite an effort. And the calibre! Well, director Peter Jackson has always been a fan, and he *did* say he wanted to do something *Who*-related... it just makes me smile. The little show that started in the 'broom cupboard' in Lime Grove, ropes in people from a multi-million dollar blockbuster movie trilogy. Bravo to all involved, and thanks for a fun extra present.

JAMES SLOAN EMAIL

Colin, Sylvester and Peter – back for *The Five(ish) Doctors Reboot!*

The Five(ish) Doctors Reboot was misnamed – we were treated to Doctors Five, Six, Seven, Eight, Ten and Eleven! That's *six* Doctors – not to mention (David) Troughton and (Sean) Pertwee and 'Tom Baker'. *Sensational*.

RAYMOND P FAULKES EMAIL

Doctors Four through Eight also had their own multi-Doctor adventure in the Big Finish audio drama *The Light at the End*...

LIGHT AND SOUND

I just got my limited edition copy of *The Light at the End* a couple of days ago and I have to say that it is a fantastic story and a wonderful and worthy 50th anniversary celebration story! Well done to everyone involved!

SIMON HENDY-IBBS EMAIL

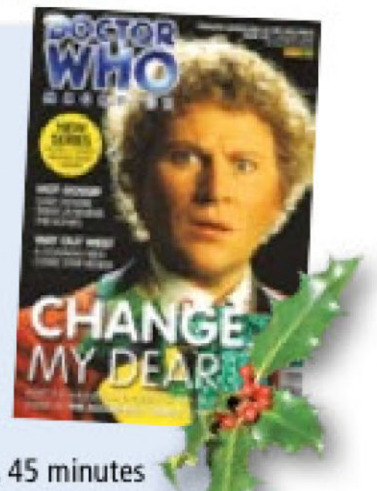
I believe that CDs released by Big Finish should come with a government warning, 'HAZARD – PLEASE BE WARNED NOT TO LISTEN TO THIS CD WHEN DRIVING AT NIGHT – YOU MAY GET UPSET'. After over 30 years of being a fan and buying Big Finish's *The Light at the End* from a convention in Newcastle, I put it on in the car while driving home in the pitch dark. I found myself perilously crying my eyes out with joy as the first eight Doctors fought against the evil Master. With the windscreen wipers going at full pelt, it was difficult to concentrate on the A1 when Nick Briggs wrote for his life and produced what might possibly be the *crème de la crème* of the 50th anniversary. It truly made you proud.

EWAN MORGAN ABERDEEN

That's us out of space for this month. If you went to the BBC's *Doctor Who* Celebration at the ExCeL in London, then we'd love to hear from you! Until next time... **DWM**

ON THIS MONTH...
10 YEARS AGO

It's 2003, and in issue 338, **DWM** is getting in the mood for Christmas...



THE EDITOR'S EXCUSES

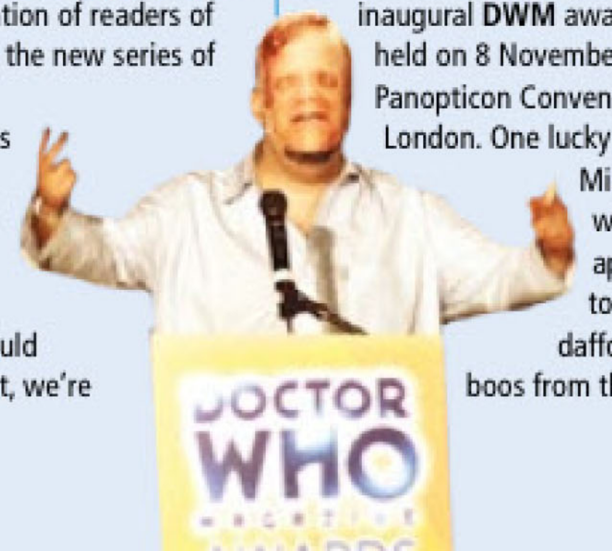
T'was the season to be jolly – but back in 2003 **DWM** hadn't yet established a tradition of entering into the festive spirit. 'I was hoping we could make this issue into some sort of "Christmas Special" affair,' explained Clayton Hickman in his editorial, 'but unfortunately time constraints and all the fuss and nonsense around the 40th anniversary have meant that the best we could do was a mingy old bit of holly on the contents page... I would say, "Maybe next year, eh?", but by then, who knows what else might be commanding our attention...?'

THE FUTURE REVEALED

Commanding the attention of readers of *Gallifrey Guardian* was the new series of *Doctor Who* – the first since 1989 – which was in the early stages of production. Writer and executive producer Russell T Davies told **DWM** what viewers could expect: "At the moment, we're planning thirteen episodes, 45 minutes long. This could change, of course – the number of episodes could lessen as soon as the budget becomes more concrete... I can certainly tell you that the BBC talks about this show as a potential long-runner. We aren't looking at a special one-off season for nostalgists only – we all want this show to succeed to gather viewers, to exhilarate and stimulate and create new memories, and return every year. That's aiming high, in today's ruthless, ratings-driven world. But if you're not aiming high, why the hell are you aiming at all?"

GRADE AWARDED

Elsewhere, the mag reported on the inaugural **DWM** awards, which were held on 8 November at the Panopticon Convention at the Hilton London. One lucky winner was Michael Grade, who apparently appeared in person to collect his plastic daffodil award, to boos from the crowd.



THE THIRD OF THREE SPECIAL PUBLICATIONS

BBC
50 YEARS
DOCTOR WHO
FROM THE MAKERS OF DOCTOR WHO MAGAZINE
THE DOCTORS
THE ESSENTIAL GUIDE TO THE MANY FACES OF A TIME LORD
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The Time of the Doctor

Wednesday
25 December 2013

WWW.PDFMAGAZINES.ORG

The Doctor's final battle has come. A Time Lord only has 13 lives, and the Doctor has used all of his. The TARDIS is on its way to Trenzalore...

PREVIEW BY **TOM SPILSBURY**

So here it is – Merry Christmas! And as we all know by now, it wouldn't be Christmas without the annual *Doctor Who* Christmas Special. This year is the ninth consecutive such event – but for the first time it's also the final episode for a current Doctor. Yep, as Matt Smith himself revealed earlier in the year, "When ya gotta go, ya gotta go – and Trenzalore calls."

This Special, titled *The Time of the Doctor* – the third in a loose trilogy, after this year's *The Name of the Doctor* and *The Day of the Doctor* – does indeed see a return to Trenzalore, the planet which we first heard of in 2011's *The Wedding of River Song*, and where we now know that the Doctor is finally buried, when his days of travelling the universe finally come to an end. We also know that 'the Fall of the Eleventh' is coming. According to blue-skinned amputee Dorium Maldovar, "On the Fields of Trenzalore, at the Fall of the Eleventh, when no living creature can speak falsely or fail to answer, a question will be asked. A question that must never, *ever* be answered."

In this episode, the Fall of the Eleventh is finally upon us, and plot threads that go as far back as Matt Smith's very first episode, *The Eleventh Hour*, will finally be addressed – and resolved – in a big ball of wibbly-wobbly, timey-wimey stuff. But, hang on. Haven't we already had the question that must never be answered? The Great Intelligence demanding "Doctor *WHO?!*" on the Fields of Trenzalore?

"To my surprise, people thought that was us doing it in *The Name of the Doctor*," says showrunner Steven Moffat. "I didn't intend that ►

> "Matt gives here the greatest single performance by anyone who has ever played the Doctor..."
>
> **STEVEN MOFFAT** WRITER

at all! I wasn't teasing. That wasn't the occasion when the question was asked. Having suffered the pre-shocks of his last episode, the Doctor also gets in *The Name of the Doctor* to see the after-shocks of the battle. So there's a battle out there in his future. He's been involved in the very early stages, and then he sees the consequences of it. And now, finally, he's going to arrive *at* the battle."

What else can we say about *The Time of the Doctor*? Well, it's huge, obviously. It features Daleks, Cybermen, Weeping Angels – and the mysterious Silence. We also know from Dorium Maldovar that the Silence is determined that the question must never be answered. In this episode, we find out why.

"Why are they called the Silence?" ponders Steven. "What is that? We did establish that that's not their species name. It's a religious order."

We also – gulp! – know that the Doctor has reached his final life. Time Lords can only regenerate 12 times, giving them 13 lives. That was established in 1976's *The Deadly Assassin*, and the idea was cemented in stories like *The Keeper of Traken*, *Mawdryn Undead*, *The Five Doctors*, *The Twin Dilemma*, *The Trial of a Time Lord* and the 1996 TV Movie. This was no one-off casual reference, but a strict rule that has been repeated on many occasions. Now, Matt Smith may only be the Eleventh Doctor, but there was also the long life lived by John Hurt's incarnation, between what we've always thought of as the Eighth and Ninth Doctors. On top of that, you must remember 2008's *Journey's End*? In that episode the Tenth Doctor regenerated but kept David Tennant's face – which means that Matt Smith is *really* Body Number 13. And *that* means… This. Is. It.

Steven Moffat just smiles – he's giving nothing away about all this, although he's clearly loving all the speculation. But let's face it, we all know that Peter Capaldi's Doctor is on the way, and we've been promised that we'll see him arrive before this episode is over. In a way, then, this is an episode where we all know the ending, isn't it?

"Well, yes," says Steven. "Sort of. You exploit that, really. In theory, I suppose, you have to see him go further than he's ever gone before, or do something he doesn't normally do. Now, the production team and the BBC take it as seriously as the fans do. This is possibly, in its own way, more significant than the anniversary itself, because it's a change in the leading man – and that's a much bigger deal than it being precisely the same date as it was 50 years ago. The change in Doctors was always, for me, massive and frightening. It really mattered to me when I was watching *Doctor Who* that it was the Doctor's last one. It was an important event in my life! I don't think the BBC thought it was an event of great importance or significance back in the day. Nowadays, I'm almost at the point of thinking, 'Can we all calm down a little bit? One actor's leaving and another's arriving! Let's not go mad!'"

As the final episode for the Eleventh Doctor, *The Time of the Doctor* is a *tour de force* for Matt Smith. ("It is the greatest single performance ever given by anyone who has *ever* played the Doctor," says Steven.) Matt appears in virtually every scene, and he's absolutely at the heart of the action. Steven stresses how this can sometimes raise problems of its own…

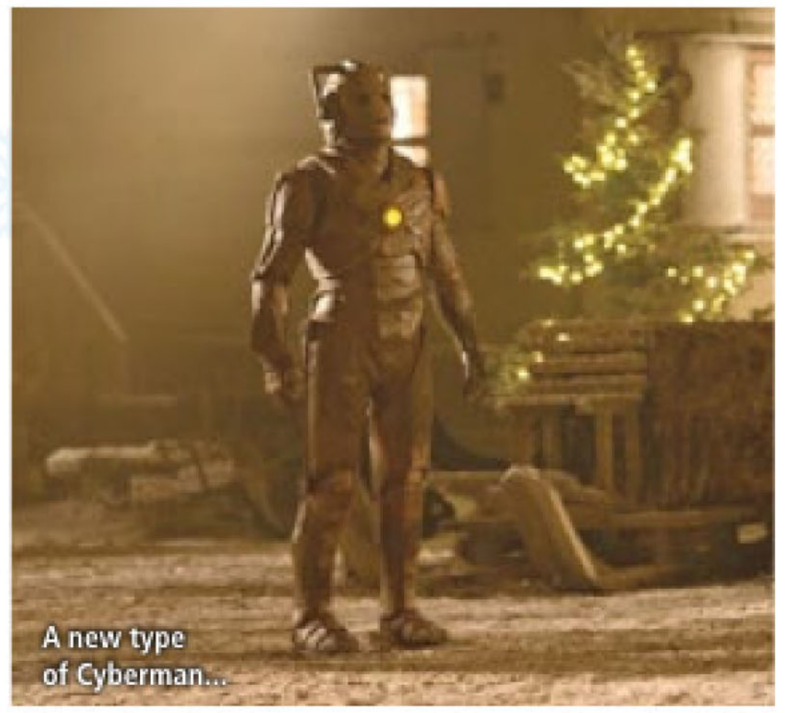
"Sometimes, if you want to increase the tension, the only thing you can do is to get the Doctor out of the way," he says. "I've just done that in Peter Capaldi's first one. I just realised that there's no way you can make the scene interesting while the Doctor was in it. So sometimes you get rid of the Doctor to rack up the tension. If you think how often a scene in *Doctor Who* is scary because the Doctor is not actually there. All of *Blink* is scary because the Doctor is *not* there. But in the case of *The Time of the Doctor*, it isn't that kind of story. In fact, the person who is in jeopardy, unusually, is the Doctor himself. *He's* the damsel in distress."

The Eleventh Doctor takes on the Daleks one last time.

> "What Steven Moffat has written here… really, I love this episode. It's one of my favourites."
> **MATT SMITH THE DOCTOR**

The Doctor and Clara on a dangerous mission…

The Doctor's old friend, Tasha Lem (Orla Brady).


A new type of Cyberman…

BBC DOCTOR WHO

CHRISTMAS SPECIAL 2013

STARRING Matt Smith, Jenna Coleman, Orla Brady, Rob Jarvis, Tessa Peake-Jones, Nicholas Briggs
WRITTEN BY Steven Moffat
DIRECTED BY Jamie Payne

QUOTE, UNQUOTE
CLARA: "But you don't *die*. You change – you pop right back with a new face."
THE DOCTOR: "Not forever. I can change 12 times. 13 versions of me. 13 silly Doctors."
CLARA: "But you're number eleven, so –"
THE DOCTOR: "Are we forgetting Captain Grumpy?" I didn't call myself the Doctor during the Time War, but it was still a regeneration."

IN A NUTSHELL The Doctor dies on Trenzalore. It's a fact. He's seen it. His own tomb, somewhere out there in his future. The Great Intelligence knew it to be true: "One day, it was just too much for the old man." The Doctor's death is inevitable – and the time has come for him to return to Trenzalore to fight his final battle. But *first*, there's Christmas dinner to prepare…

This year, for the first time, we will see the Doctor 'die' on Christmas Day. Was Steven worried about upsetting people – especially children – at Christmas?

"I wasn't," he says. "I wasn't remotely worried about it. But we did have discussions with the BBC, including Ben Stephenson [Controller, Drama Commissioning], saying that's what we're going to do. And there was the not-unreasonable reaction, 'You're going to kill Matt Smith on Christmas Day?!' So yes, there was a hugely worried reaction to that – but not by the time we handed in our finished show. But the point I made – and I made robustly – was, we can only go on so long doing the 'sweet' Christmas one. I was starting to think that last year. When you're pastiching a disaster movie, or *A Christmas Carol*, or Narnia… I was starting to think, 'Is that becoming so obvious what we're doing? Does it feel like this is a *Doctor Who*-lite episode – one that isn't really 'important'?'"

Last year, the Christmas Day episode of *Doctor Who* took a darker tone, as new companion Clara Oswald was (seemingly) killed off before she could even start travelling in the TARDIS. Later that evening, *EastEnders* saw Derek Branning suffer a fatal heart attack, and at *Downton Abbey* Matthew Crawley crashed his open-top car, killing him almost instantly. Meanwhile, over on *Emmerdale*, Cameron Murray dug a hole to bury the dead body of one of his murder victims. And a happy Christmas to all of you at home.

But in all seriousness, are there rules for Christmas Day viewing? Do the television bosses worry about too much death and destruction?

"There aren't rules, no," says Steven. "I think there are assumptions, and there are ambitions, and there are things you'd like to do; and you have your head full of things like *It's a Wonderful Life* or *A Christmas Carol*, or whatever. You forget, *It's a Wonderful Life* is mostly quite a dark film until the very end. If you look at the traditional Christmas tales, they can be quite heart-rending. There's the tradition of the Christmas ghost stories, the Christmas tragedies – we love a disaster movie at Christmas and loads of people die in those. I think we were drifting towards the assumption that it had to be saccharine, because it's Christmas. Now, last year, we did *The Snowmen*, which went down extremely well. It was probably our best-received Christmas Special. We mention Christmas once, and there's a lot of snow in it, but it's not very 'Christmassy'."

Rest assured, though, Christmas lovers, *The Time of the Doctor* still has plenty of festive elements, including snow, party hats and turkey. The Doctor helps Clara to cook Christmas dinner. You'll see how well that goes. Oh, and there's also a fair bit of nudity. Yes, *really*. You have been warned. What else can Steven tell us about the episode? For example, who is Tasha Lem?

"The Doctor meets an old friend," says Steven, cautiously. "Someone from his distant past. Someone who knows him very well, but whom we have never met. She's the Mother Superious of the Papal Mainframe."

And isn't there a Cyber-Head? What can we say about that?

"There's a Cyber-Head."

We've reached the point where Steven's given away as much as he's willing – so let's see what Matt Smith himself has to say about his decision to move on from the role he clearly loves so much.

"It was quite hard," says Matt. "I've been seeing you guys for four years – you know how it is. It's a long time, and it's really been a big thing in my life. So when when that all comes dramatically to an end, it's a big moment. And what Steven's written here… really, I love this episode. It's one of my favourites."

DWM was at the readthrough for the Christmas episode – and let's just say, it was an emotional experience. Was that when it dawned on Matt that he really *was* leaving this all behind?

"Yeah, I know, exactly," he nods. "And I've seen it happen to people. I saw it happen to Karen and Arthur, that sort of sense of denial that it wasn't really happening. I was all like, 'Oh, don't worry, it's fine – you've got another three weeks. Don't worry about it'. Cos, at the time, I knew I was staying for another year. And now, next week is my last week on *Doctor Who*. And this has been my life for nine months of the year. You then go around the world and you promote it for a month! That's 10 months a year, for four years, where I just think about *Doctor Who*. So it's a big part of the way I've existed, and the way I've lived my life. Obviously that transition is a funny one.

Happy memories.

"But, you know, you always know that you can't do it forever," Matt continues. "I'm pleased I got through my time and they didn't boot me out. Because I didn't know! The first year we did it, we didn't even know if it was going to get recommissioned. And now they wouldn't ever think of not recommissioning *Doctor Who*. Yeah, I feel really proud that we've all done good work over the last four years."

Of course, no-one stays away from *Doctor Who* forever. People always come back – in one form or another. So. Matt. Will you be back?

"I'm just thinking… when can they wheel me out?" He breaks into a broad grin. "Do you think they'll do a 60th Anniversary Special? I don't know. Do you think they will? Maybe I'll try to come back for that. Listen, I'll be back whenever they want me. I will never turn my back on the *Who*. I love it too much." DWM

A puppet show with a difference…